The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE INTERESTED IN DRAWING *and the* ALLIED ARTS

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THE BULLETIN

An attractive feature of the
February number will be a

SYMPOSIUM ON PICTURE STUDY

Some of the leading supervisors
of the United States wil participate

Among other good things will be an illustrated article on
Valentines, by Miss E. Maude Bradley,
and one on
Telling Stories with Scissors by Miss Edith A. Barber.

A novel feature will be a series of designs appropriate to
Washington and Lincoln papers, by well known
Supervisors of Drawing.

THE NEW LEAF

Ask a ready eye, more true
To bring the right to view,
A careful hand to illume the whole
With the purpose of a dauntless soul,
For the New Year's come to you.

MINNIE E. HAYS.

HANS SACHS

A REPRESENTATIVE OF THE GERMAN REFORMATION

Enge wohnte man sonst, weit war es aber im Herzen.

Who would keep love, and knowledge true of Germany impart,
And set the Fatherland secure within another's heart;
That one must call upon the name of Nürnburg, home of art,
The ever young and lusty town with labor's vigor fraught,
Where Dürer's genius ruled, and Sachs, the Mastersinger taught.

2639

By the aid of these homely verses, eloquent, appealing and harmonious in their German original, we can at once assign Hans Sachs to his position among the Teutonic heroes of the Walhalla. We grasp the fact that we may rank him as the second most distinguished son of the teeming, laborious, beauty-loving Franconian city, which, at the period of the Reformation, exerted its civilizing influence throughout the world, and so gave rise to the saying that "Nürnberg's hand goes through every land." A rank so enviable and dignified might, perhaps, seem unwarranted to those who know this truly national bard largely through the medium of Wagner's music-comedy. For to these many persons the bluff cobbler must appear to have moved more closely within his sphere in fashioning a pair of "seven-league boots," than when working with the intricacies of counterpoint, metre and alliteration.

This judgment is not surprising when we take into consideration the concept of society, the idea of labor which, preva-

lent in the Middle Ages and the Early Renaissance, were so different from our own, and—we are inclined to add—so much more healthful and sane. Labor did not then combine against capital, but, instead, its organized efforts were directed toward mental and moral growth while the burghers consented together in unions whose only purpose was to advance the arts of peace, and whose best effect was the creation of a contented domesticity; the latter condition being firmer in Germany than elsewhere, owing to the constancy of the people, and weaker among the turbulent spirits of Italy, where, yet earlier, the guild system produced some of its most brilliant results: notably in the case of the Florentines, who by means of their industry, manual skill, knowledge of languages, and the mental acumen which is acquired in the exercise of world-finance and world-commerce, were reckoned, already at the beginning of the fourteenth century, as "the fifth wheel of creation."

The conditions of place and period being accepted as beneficent and elevating, we are now at liberty to follow the course of Hans Sachs as that of a typical burgher; the only mark of difference separating him from the majority of his fellow-workers being his possession of genius.

Again, at this point, through the use of the word "genius" applied to the cobbler-bard of Nürnberg, we might be challenged by a too hasty observer, by one who judges the attainments of the past by present standards, and thus fails to grasp the meaning of history. For modern taste must accept the poetry of Hans Sachs with the same reservations that it establishes toward the paintings of "the primitives" of whatever European school; since all these expressions of art are to be regarded as steps in evolution: necessary to development, impossible to subtract from the whole series, but certainly having a much greater relative than absolute value. The writings of Hans Sachs, his manifold treatments of

the mastersinger material, his fables after the manner of Æsop and Chaucer, his tragedies, comedies, allegories, Shrovetide farces and dialogues have no vital hold upon our literary affections, since we are of other times and manners; but still by sympathetic study we can appreciate what they were to sixteenth century Germany and Nürnberg. According to both contemporary testimony and modern criticism, Sachs was a giant among the mastersingers, a people's Goethe, a genius who proved his quality by being able to rivet attention upon himself at a time when many brilliant personalities were active in his country and city, and when the national mind was set upon drastic reforms in Church and State. It is not too much to say that the era of the Reformation was filled with the fame of Hans Sachs.

The ground of this popularity, this universal appreciation lay in two causes, the one social, the other religious.

The social cause was the transference, midway in the fifteenth century, of the subject and contest of song from the court to the workshop, from the castle of the Wartburg, the scene of the minnesingers' poetic tournays, to the town-hall of Mainz, where the first guild of mastersingers sat in artistic judgment.

The age of the courtly poets—by whatever name we may call them—minstrels, troubadours, or minnesingers—was long and brilliant. In Germany the traditions of the most famous of these, the Twelve Wise Masters, were handed down from generation to generation, and, most cherished of all, was the memory of Walther von der Vogelweide, who lived under the reign of the great and unfortunate Hohenstauffen prince, Frederick II, and whose last authentic lyric is a song of encouragement for the crusade organized by that Emperor, at the beginning of the second quarter of the thirteenth century.

Between this period and that of Hans Sachs society put on a new form. Teutonic individualism slowly passed beyond the

tyrannical phase. The feudal lord was forced to modify his pretentions. The free imperial towns of Germany waxed strong through the riches derived from Oriental commerce, and through the spread of free thought consequent upon the Revival of Learning. Of all these elements of vitality and of progress Hans Sachs was a representative.

The mastersingers continued the work of the minnesingers by retaining the form at least of those earlier bards: choosing the complicated expression, the remote allusions, the difficult metres which are the most obvious characteristics of mediaeval poetry, and equally evident, whether sought in the first Tuscan lyrics, or in still earlier poems composed in the Romance, or the Germanic tongues. The mastersingers preserved jealously, although not with the discriminating sense of their tuneful, courtly predecessors, the laws of the Twelve Wise Masters, with the result that the mastersong is seen to be the mechanical attempt of a matter-of-fact age to reproduce the melodic beauty of the minnesong.

Thus, worthy, laborious burghers whose lives were made up of daily toil, succeeded to the functions of the minstrels whose careers were always free, often those of nobles, and occasionally those of kings and princes. These citizen guilds of song consisted each of masters of one craft, the earliest, as before remarked, existing at Mainz, with others formed in close succession throughout the towns of South Germany; one composed of shoemakers being notable at Colmar, and another of weavers at Ulm. Therefore, it is evident how closely the mastersong followed the pulse of the life of the day, since in Germany, owing to the great intelligence, the numerical strength, and the material wealth of the citizen class, there were but two active principles: the emperor and the burghers, for as yet the peasants constituted a passive, that is, a suffering, element. So while the mastersong was still

enveloped in what we may call the out-worn chrysalis of a former phase of literature, it became vivified with the spirit of the middle class, with that of the craftsman and the tradesman, destined to be the great economic forces of the future. The mastersong in the workshop of Hans Sachs, a master shoemaker, as well as a mastersinger of Nürnberg, rose "to glorify God, to praise virtue, to censure vice, to teach youth, and to solace sorrowing hearts." As Luther was a reformer in the religious system, so was his younger contemporary and friend, Hans Sachs, a reformer in literature. He was the connecting link, the transitional chord, uniting the old with the new.

But the revolution which Hans Sachs effected in literature, unlike that of Luther in religion, was made outside his regular productions as a member of his order. That is, as a mastersinger, he endured, nay often seemed to glory in, the intellectual strait-jacket of the Tabulator, which was, so to speak, the grammar of the guild, containing all the artistic rules and prohibitions relating to the structure of the poetic and musical forms employed; the mastersinger being one who had thoroughly learned the Tabulator, who could improvise without breaking its laws, and who was able to set verse to music. In an examination leading to this highest degree, during the period of Hans Sachs, the German Bible was used as the standard of poetic diction, and seven errors announced by the recorder (*Markmeester*) as against a possible thirty-three indicated in the Tabulator, were sufficient to cause the rejection of the candidate.

This hard and fast system so wittily parodied in Wagner's music-comedy, did not stifle the originality of the real Hans Sachs any more than it purports to have bridled the musical genius of the imaginary Walter; for as this personage is made by Wagner to say that he learned his methods "from the birds," so Sachs might have asserted that he drew his inspiration deeply from the

hearts of the people. He willingly confined and crippled his powers within the narrow rack-like frame of the Tabulator, as when he employed his own metrical invention, *Die Silberweise* (The Silver Air); but he still preserves them whole and sound for free exercise in his dramas and "Merry Tales" (Schwänke); becoming in the latter literary form, if we accept the opinion of Friedrich von Schlegel, "more inventive than Chaucer, richer than Clément Marot, more practical than either."

It is delightful to picture Hans Sachs thus working, as for instance at his realistic, homely, humorous drama of "The Unlike Children of Eve," with the laborious, artistic life of the imperial city surging like an incoming tide about him. A portrait, clear, strong, unflattering, like a Holbein, comes to our mental vision. We see the poet at his house in the Mehlgäslein, projected against a background of old oak wainscoting. His large features appear as if they had been blocked out by vigorous blows of a chisel. His eyes are lighted by a gleam of good humor, and his pronounced nose has the curve so often found in sixteenth century faces. He is dressed in doublet, ruff and hat, and bends low over a great folio manuscript volume. His facial muscles furrow at moments into a smile, as he writes in his racy Franconian vocabulary of the domestic trials of the first husband and father, Adam, and the crude strength of his countenance is increased by the deep shadows which play about him. For light and air are somewhat wanting in his house; his street is but one of countless fissures in the solid masonry of the town; while, dark and lowering, the round towers of Albert Dürer raise their two hundred fifty feet of height at the four gates of Nürnberg.

Some elusive, undefinable element acts here as a fertilizing agent. Marvels of art, science, literature develop in the brains of certain men of Hans Sachs's city and country. As the artisan-poet shapes his verses beneath our sight, we remember other

geniuses whom we may almost call his companions. For Albert Dürer has but just now "emigrated" to the Better Land; the Sacrement House at St. Lawrence's Church not many years since issued from beneath the tool of Adam Krafft, nor has the precious shrine of St. Sebald, wrought in bronze, silver and gold, stood long completed at the hands of Peter Vischer and his sons. Over the city float the tones of soft-voiced bells which mark the labor-filled hours of the citizens, and through the world goes the fame of Behann of Nürnberg, inventor of the globe, and of Regiomontanus the Franconian mathematician and astronomer.

From the time when Hans Sachs sat in his workshop and home in the Mehlgäslein, four centuries have run their course; but, viewed in vision through the long perspective of years, he remains a unique figure in the second classic period of the great German literature. Certain of the more enthusiastic and less judicial of his race have hailed him as the Teutonic Homer, while others, with better reason, have likened him to the Roman Ennius. But authoritative modern criticism has also pronounced its judgment upon him in the words that follow:

"A poet reveals his creative power in his style and manner of appropriating and employing material not his own; in the means by which he permeates and inspires such material with his individual spirit and sentiment; thus fashioning it according to his needs, and drawing forth from it an original picture, a new work for the delight of humanity.

"Regarded in this sense, Hans Sachs is the most important poet of his times, whether he uses the mastersong in the traditional rhythms, or yet in measures of his own invention; whether he regales us with the short couplets which he so frequently and fluently employs, with his Merry Tales and Fables, with his "Courteous Discourses," with his Stories and his amusing, instruc-

tive Allegories; or whether, last of all, he lead forth the personages of his Dialogues."

Further than this, the father of the newer German philology, Jakob Grimm, has given utterance to the opinion that "the poetic faculty of Hans Sachs is found purest and most characteristic in his Fables and Merry Tales, the material and compass of which corresponded, for the most part with his life-experiences and with the whole trend of his thought."

In this judgment we find the reason for Schlegel's comparison of Hans Sachs with Chaucer, and although it would be difficult for us who own English as our mother-tongue to admit that the German is "more inventive" than the author of the Canterbury Tales, we can at least recognize in the two poets the same art in depicting situations, the same power of exciting interest in the tale told, the same humor often subtle, and at times gross, even revolting; finally, the same skill in versification; the latter being a quality formerly denied by the critics to Chaucer, but now acknowledged to be one of his chief excellencies.

If however Hans Sachs reaches the climax of his intellectual strength in the Merry Tales, his work as a playwright would in itself give him a high place in literary history; for he advanced the German Drama beyond the contemporaneous English drama, until his activity ceased at a moment nearly corresponding with the birth of Shakspere.

And thus we might continue indefinitely, wandering into the by-paths of criticism, and discovering in certain of Hans Sachs humerous characters at once the heirs of Latin Comedy slaves and the ancestors of the French Scapins and Mascarilles. We might discuss our poets' purification of the Shrovetide Farces, and show that in literature he represented the past, and did not mirror the future; that he was as thoroughly mediæval as the most frankly grotesque gargoyle that grimly watches the passing

show of humanity from the tower of a thirteenth century cathedral.

But in so short and limited a sketch as the present one, opportunity remains only to indicate the importance of Hans Sachs as a factor in the Reformation. In this function he did not, to his credit, resemble many of the best men of his time. For he allowed his kindly, genial nature to rule even in his religious convictions, and while working diligently for the spread of the new doctrines, he never lapsed into bigotry. Receiving a warning from high places directed toward his heretical views, he resolutely went singing on his way until the Town Council itself had turned Lutheran, and there was nothing more to fear. He did not indulge in controversial writings. Instead, he paraphrased the Scriptures in verse, and by giving them this simple and easily remembered form, he advanced their circulation, and increased their value to the ignorant. In common with his companions in the reform of the Church, he inveighed against the corruption of the clergy. But the weapons which he used against his adversaries were not soiled by the putrefactions of obscenity. While Luther scattered broadcast among the people such horrors as the woodcuts of the Papal Ass, Hans Sachs, in the attitude of a watchman of the night, bids the darkened world give heed to the morning song which this same Luther, "the Wittenberg Nightingale," is pouring forth at the first glimmer of dawn.

This appeal so simple, so full of pathos, needs to be heard in its original German, for in that tongue the sound is fitted to the sense. But yet, enough sentiment remains in the translation to show the sweet, wholesome spirit of Hans Sachs, and also the quality of his sympathy with the new religious movement, when he cried:

> Sleepers, awake, for day is near,
> And from the leafy hedge I hear

A soul-entrancing nightingale,
Whose voice floats over mount and vale!

The weary night bends toward the west,
While from the east forth on his quest
Fares Day, whose fiery morning red
Pierces and parts the clouds of lead.

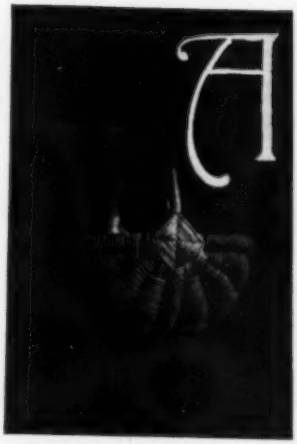
Thereat the Sun reveals his face,
The moonbeams fade and fail apace,
And gone is that false flick'ring light
Which has so sore deceived the sight
Of all the guileless sheep, that they,
Misled, have wandered quite astray,
And left, in folly sad and blind,
Both food and shepherd far behind.

With this glimpse into the nature of the cobbler-bard of Nürnberg we may take leave of him; carrying with us the conviction that although he lived narrowly, according to the conditions of his age, he owned a mind in which the modern world with all its inventions and progress could have found room, and a heart which could have enclosed the family of Adam from its origin to its end. Nothing that is human was foreign to him.

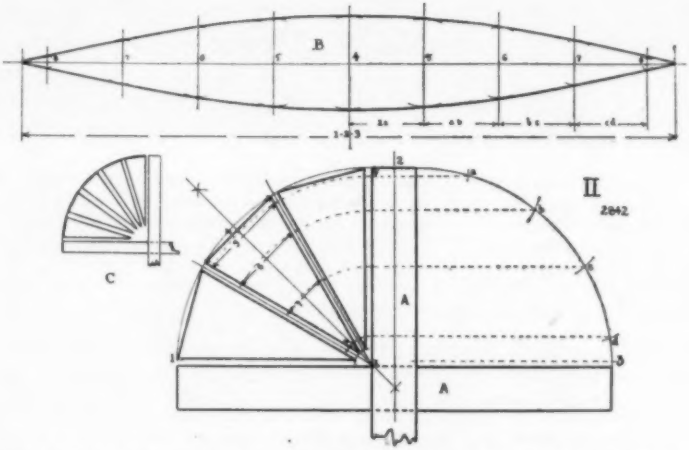
IRENE SARGENT
College of Fine Arts, Syracuse University

MELON SHAPED BASKETS

VII

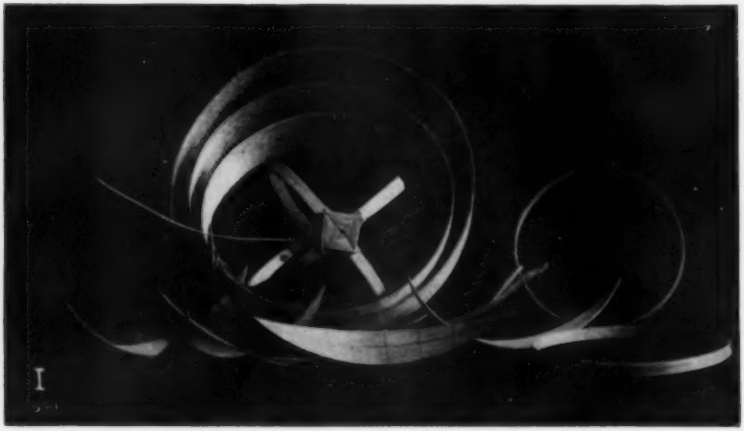


MELON shaped basket seems to me to be the most fascinating of all in its method of construction. Fig. I shows the material necessary with the exception of the weavers. Fig. II shows the method of determining the shape of the slices or ribs on which the weaving is done.* The material with which the two circular ribs are made is stout ash splint. Take two straight pieces the length required for the circumference of the circle allowing about three-fourths of an inch for lap. These may be fastened together to form the two circular rings either by a small bent iron fastener



*Note.—Let AA represent the orthographic projection of the two rings. From the point x, with a radius equal to xy, draw the quarter circle. Divide this quarter circle

or with fine string. These rings are then placed in the position shown in Fig. III, No. 1, perpendicular to each other. The weaver is then placed behind the vertical ring on top of the horizontal ring with its ends projecting toward the right in the direc-

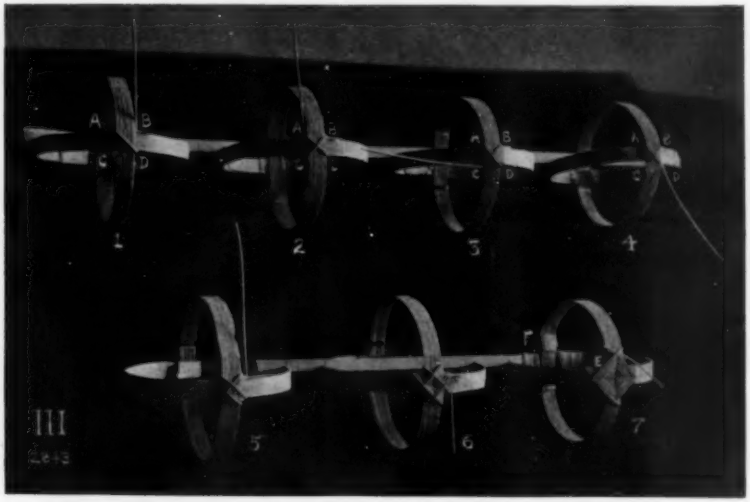


tion of A-B. The weaver is then brought over from A to C in front of the vertical ring.

into three equal parts from 1 to y, and connect the points of division with lines to point x. Lay off lines parallel to these one-eighth inch apart to represent the space to be allowed for the weavers. This will show the projection of one side of the basket with the ribs in position. Draw a quarter circle on the right hand side. From the center line at point 2, lay off distances on this quadrant about an inch apart as shown at 2–a–b–c–d. Project these to the left on to the line xy, and with x as a center, continue these projection lines with arcs crossing the center rib, as shown. Draw chords 4, 5, 6, 7, and 8. Take a piece of stiff paper or of the material to be used as ribs and bend around from 1 to 3 to get the true length which will be the distance 1 2 3 as shown above at B. Draw the two center lines at right angles, crossing at 4. Lay off distances 4 5, 5 6, 6 7, 7 8 on either side of 4 corresponding with the distances 2a, ab, bc, and cd. On these, by means of arcs, lay off distances equal to the lengths of the corresponding chords 4, 5 C, 7, and 8 in the view AA. A curve tangent to these arcs shows one contour of a rib.

If many baskets of this size are wanted it will be found convenient to make a pattern for each size and mark it properly. If the basket wanted is more than six inches in diameter more ribs will be needed, and the small lay-out C will give the proper suggestion.

Then behind the horizontal ring and up to B, in which position it is shown at No. 1. From thence it goes diagonally across the vertical ring and upward behind the horizontal, and assumes the position shown at No. 2. It now goes across from A to C



as before, and behind the vertical ring from C to D, below the horizontal; which position is shown at No. 3. From there it goes across the vertical ring from D to B, then behind the vertical from B to A. This method of winding is kept up, as shown at 4, 5, and 6, until a little pocket is formed, as shown at E and F. This process takes place on both ends of the rings. The center ribs on either side are now put into this pocket and the single weaving is commenced, as shown at Fig. IV.

Weave three or four rows on one end, then three or four on the other end. This weaving, first on one end and then on the other, must be kept up during the whole construction of the basket.

In the construction of these baskets many will place all the ribs in the pocket at once, but this method of construction is too difficult for an amateur to attempt.

After these two middle ribs have been placed in position and three rows of weaving completed, the other four ribs should be tucked into the pocket on one end and the single weaving continued until four or five rows are woven, as shown in Fig. V.

This process has been found to be much easier than to place the ribs in both pockets, because of the fact that in weaving on one end the other ends of the ribs are continually flying out.

After four or five rows are woven the other ends of the ribs may be placed in the opposite pocket and the weaving continued as on the opposite end. Great care must be taken in the shaping of these ribs to see that there is a proper distance between them so that the weaver may not be cramped.

The final shape of the basket depends almost entirely upon the nicety with which these ribs are constructed.

If one wishes to construct the basket so that it will be more than a half sphere in depth, it can be easily done by making a plan of rings and ribs of the shape wanted and laying out these rings and ribs from that. It may be necessary in teaching younger pupils the construction of these baskets for the teacher to do the drawing and laying out of the size and shape of these ribs, but this process should be thoroughly explained.

If difficulty is found in getting heavy ash splint for the rings and ribs, they may be easily constructed from the hoops of a sugar barrel or even wood from a cheese box, both of which must be soaked and whittled down thin, say to one-sixteenth of an inch in thickness. One of the best melon shaped baskets which I have seen had its rings and ribs constructed from wood taken from a butter box which was about eight inches in diameter. Too much emphasis cannot be placed on the necessity of getting the


IV


V

foundation features of this construction absolutely accurate. This is truer of this shape than of almost any other.

Where it seems impossible to get either the ash splint or other material spoken of, No. 8 or 10 round reed may be split lengthwise and used in the construction of the rings. If these are to be used it will be found necessary to have a greater number of ribs on which to weave than has been spoken of previously. It does not seem wise, however, to attempt a melon shaped basket over four or five inches in diameter with half round reed as a foundation.

LUTHER WESTON TURNER

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LANDSCAPE COMPOSITION

PICTURE MAKING is always a delight to the child. To the teacher it affords opportunity to work along the line of least resistance and to teach certain principles of pictorial composition.

The modern school-room offers all the necessary equipment—ordinary school ink, a brush, tray to mix water and ink, pan of water and plenty of ordinary manila drawing paper.

The problems given should be simple. The lessons should be logical, sequential and clearly presented. The teacher should be able to handle the medium and produce before the children the desired results. The best results are obtained by working upon wet paper. The pictures should be small (3″ x 6″ is a good size) as pupils are unable to handle large pieces of wet paper. The paper needs to be wet upon one side only but it must be so wet that when it is turned wet side down upon the desk and gently pressed with the palm of the hand it will lie smooth, as though it were glued down. If the desks are in such fine condition that water would spoil the varnish, pieces of cardboard should be supplied. (In one school old slates were used.)

Work of this nature is not feasible for young children but by the time they have reached the fourth grade they can easily handle the material required.

The following problems have all been worked out in the schoolroom under ordinary conditions and with pupils of average ability and the results warrant the conclusion that they are not beyond the capabilities of the average child.

Fourth grade pupils were asked to make pictures in three tones showing sky, meadow and distant woods against the sky.

Before the children began their work they came to the teacher and watched her paint such a picture. She wet three sheets of paper, turned the wet side down upon the desk and showed

the children how to press the paper down until it lay perfectly smooth. If she found a place that was not smooth she raised one side of the paper and again wet that place until it lay perfectly flat. In the tray of the water-color box she mixed water and a very little ink and with this painted a light sky on all there pieces of paper. She then added more ink and painted the meadow a little darker tone than the sky. Care was taken to leave a little space between the sky and meadow. By the time the third meadow was painted the first picture was dry enough to work upon. With a damp brush she dragged the sky and meadow together so that they blended softly. Then while the sky was damp she painted in the distant woods taking the ink directly

from the ink-well. The sky was wet enough so that the edges of the woods would flow into it thus giving a soft atmospheric effect, an effect of distance.

Children then tried to make similar pictures. They used these elements, sky, meadow and distant woods as they used words to tell a story. They were encouraged to make as original pictures as possible, the only requirement being that there should be unequal masses of sky and meadow and that some parts of the woods should be higher than others. They were allowed to hold their paper in either position,—long edges from front to back or from right to left, and to make as many pictures as possible in the given time of the lesson. The children made a deliberate attempt to produce soft atmospheric effects and with a little practice soon learned when the paper was in the right condition to produce such effects. (Ill. I.) If the paper was too dry hard edges were the result and no effect of distance was produced.

After this lesson children were asked to look at the sky, earth and trees at night and see if they showed as much difference in tone as the pictures they had made or if the sky and earth looked nearer the same tone. They were told that they might make some night pictures in the next lesson. (Ill. II.)

Fifth grade pupils were given problems requiring four tones. They tried to tell the story of a moonlight night with the moon just peeping out from behind the trees. (Ill. III). Again they tried to picture where the moon was seen just rising above the woods and reflecting in the water in a beautiful path or moonglade. (Ill. IV.) Again they tried such simple scenes as Ill. V where a bit of distant woods is seen through the bare branches of trees. Children took great delight in attempting little snow scenes such as Ill. VI.

Pupils in the sixth grade are able to handle five tones. Their problem was an imaginary landscape showing sky, water, land

in the foreground, low lying woods across the water and trees with bare branches in the immediate foreground. An attempt

was made to express these same landscapes under different conditions—day (Ill. VII.), twilight (Ill. VIII), and night (Ill. IX).

Grade seven pupils tried a more difficult problem—sky, foreground, house in the middle distance with mass of foliage

behind it and road winding past it. These pictures were to show different conditions, as day, night, summer and winter with

snow on the ground. (Ill. X.) The houses were copies from pictures that the pupils collected or from one drawn on the blackboard. No pencil work was allowed in the work of the previous grades but in this case the house was first lightly sketched in with pencil.

In the eighth grade pupils tried to compose pictures showing sky, foreground, distant woods, one evergreen tree in the middle

distance and a rail fence in the immediate foreground. Only this one problem was attempted but variations were obtained by making some pictures with long edges vertical, others with long edges horizontal. Sometimes the whole tree was shown and sometimes part of the top or one side was hidden. The fences went in any direction (post *must* be vertical but rails may be horizontal or oblique) and at times the rails were left down. (Ill. XI.) As in previous grades an attempt was made to express

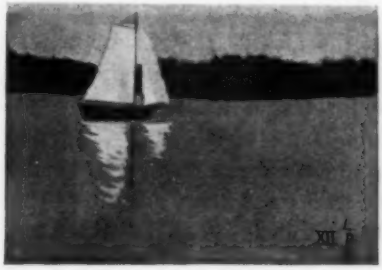
varying conditions—day, dark night, snow scenes and moonlight nights. By the time pupils reach this grade they have learned to appreciate the possibilities of such a simple medium as water and ink.

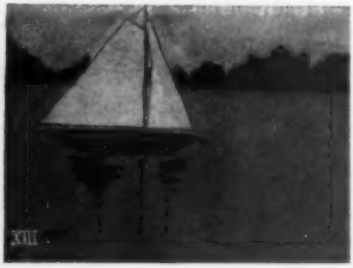
The ninth grade problem was the most difficult of all. The pictures showed sky, water, low lying distant shore and sail-boats.

The pupils collected pictures of sail-boats or a simple copy was put upon the blackboard. A light pencil sketch was made of the boat but no other pencil work was allowed. This problem called for variations. Sometimes the sail-boats were placed in the immediate foreground so that the boat became the important thing while in others it was placed so in the distance that it became secondary. Sometimes the whole of the boat was shown; sometimes only a part of it. Sunny days (Ill. XII), gray days (Ill. XIII), dark nights, and moonlight nights were painted. White

paper was used for the sunny day pictures and gray for the gray days.

After these pictures were painted one lesson in each grade was devoted to finding the most pleasing compositions. Finders were given out for this lesson and the children found the best possible pictures. When they had decided upon their picture





they placed a pencil mark at the four corners. The finders were then taken off and lines ruled connecting these points. The pictures were then cut upon these lines and appropriately mounted. Pupils made their own decision in regard to the size of the mount the only restriction being that the margin should be the same on either side and somewhat wider at the bottom than at the top.

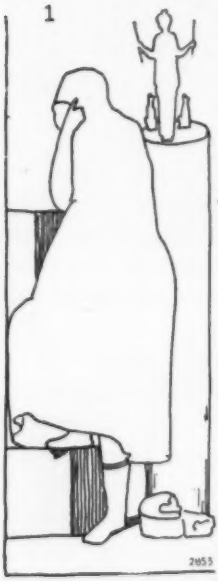
ORA STRANGE

Supervisor of Drawing, Taunton, Massachusetts

LEARNING TO DRAW

WHEN I wrote a certain footnote in last month's Outline, promising an article in the January number on "the long fight with the problem of representing the third dimension," I supposed it might involve a half day in the pleasant Fine Arts section of the Boston Public Library, the reviewing of a book or two and the giving of certain titles and publishers. But when I asked for books I found none! "Your inquiry is a poser," said Mr. Fleischner.

There are books enough on the history of art, but none on the history of drawing.* Think of it. Among all the millions of books not one book on the history of drawing! Here is a field for original research. Here is an opportunity for almost any keen-eyed, intelligent person to produce a new thing under the sun, and to become an authority within a year. And what a fascinating task the making of such a book would be! It would involve a review of all available "original documents,"—the documents from which the histories of art have been evolved—to discover, for example when a face was first drawn in three-quarter view, who first found out how to draw a side-view eye, who first drew ellipses for foreshortened circles, who first discovered the differences in appearance produced by differences in distance, in level, in angle of vision.



In The World's Painters, Miss Hoyt says that Cimon of Cleonæ in 600 B. C., "was the inventor of foreshortening." Perhaps he was; but we have Greek vases which prove that as

*A few facts may be gathered from "Technical Terms Used in Painting."

late as 400 B. C., the Greek potters were still drawing Egyptian eyes. About 400 B. C., Timanthes was painting his famous Sacrifice of Iphigeneia, a supposed copy of which is still to be seen in the well known Pompeian wall painting. Here is a tracing of a part of that picture, from a photograph of it. If this Pompeian picture,

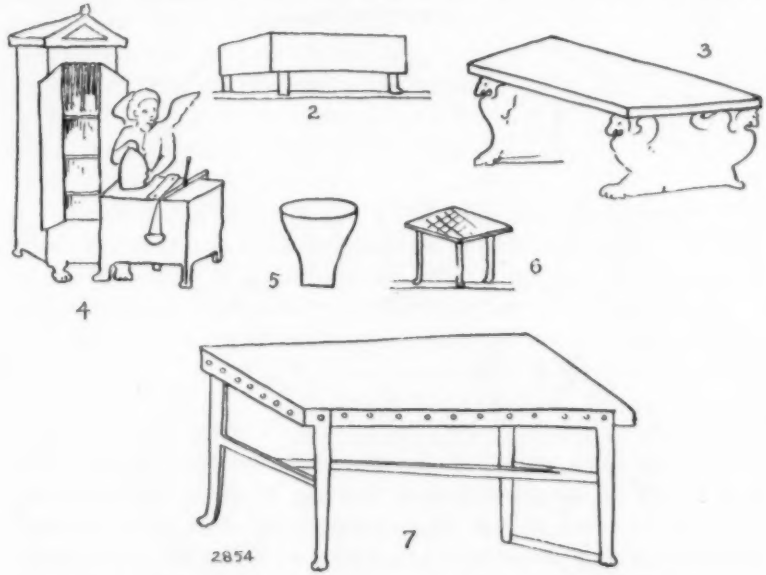


Fig. 1, is an exact copy of the original what wonder that Eupompos affirmed the need for "scientific study by the painter, especially a knowledge of mathematics and geometry." The top of the column is foreshortened well, but if the block upon which the arm rests is right, the top of the column would not be visible; and if the arm-rest is right, the foot-rest cannot be. Either Cimon "invented" the wrong kind of foreshortening, or else his "invention" had never become popular.

I wonder what sort of drawing it was that Pamphilos got "required in all the boys' schools in Greece,"—the kind he taught to the little Apelles.* Whatever it was it must have been "out in perspective," if one can judge by the work of the descendants of those old Greeks who are supposed to have inherited the Greek

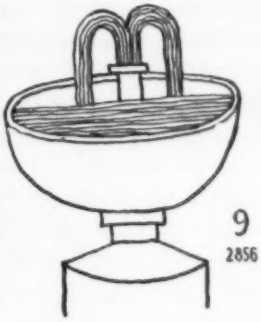
2855 8

traditions. This work is to be seen at its best, perhaps, at Pompeii. Full of life, dextrous in the use of the brush, charming in color, as much of it is, in actual drawing (except for the occasional good contours of limb or graceful fluttering lines of drapery) it is such as untutored grammar grade pupils will produce in every schoolroom in America, in the year of grace 1908.

On page 405 are a few examples of Pompeian work from the house of the Vettii and of the Tragic Poet, traced directly from photographs. That basket or jar with the ellipse above and the straight line below! Doesn't that come home to you with "warmth and intimacy"? And that table with the rearing

*Greek Painters' Art, Weir, p. 123.

back corner! And those seats in "Chinese perspective"! And the cupboard with several vanishing points!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Two hundred years later when somebody produced the famous Grave Digger, of the catacombs (Fig. 8), the perspective had become if possible more chaotic. This grave-digging Diogenes, with a lamp, like his Athenian namesake, might well be looking for something honest in appearance!

In the sixth century, the artists who did the mosaics in S. Vitale at Ravenna knew of no progress in delineation since the days of the "inventor" of foreshortening. Sometimes they foreshortened and sometimes they didn't, as shown by the fountain Fig. 9.

The Byzantine artists who in the tenth century adorned the famous Gospel-book at Munich, were still groping as Fig. 10 shows. Here is "Rome" offering her gifts to Otho III. Her "dish" is not much of an improvement on the bowl of the fountain in S. Vitale, four hundred years earlier.


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Even as late as 1450 Peter Cristus,


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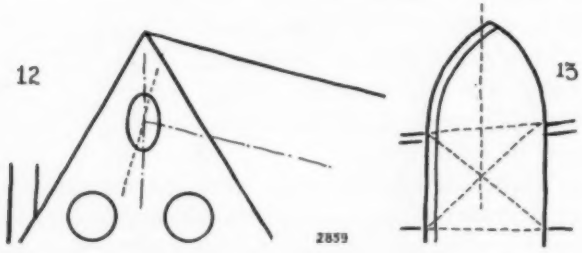
pupil of Jan van Eyck was still drawing cylindrical things like Fig. 11 which is a close copy of the ink pot he placed in front of his S. Eligius as the Goldsmith!

Giotto, dear old Giotto, in whom "Painting took her rise" as Ghiberti tells us, never found out how to turn an arch head, or draw a circular window. Somewhere about 1323 he was painting his Life of St. Francis at Santa Croce. In one panel of the series, The Lament of the Nuns of St. Damian over the



Body, there are unforeshortened circular windows in a foreshortened wall, and above them in the same wall a third circular window drawn as shown at 12. The permanent relation between the long axis of a cylinder and that of its foreshortened ends had not yet dawned in Giotto's mind. Evidently the brave old master knew nothing of the value of diagonals in locating a central point in perspective. For one of his arches is as much out as that shown in diagram at 13.

Fra Angelico (1387-1455) usually had trouble with ellipses when they appeared in foreshortened arches and in drums, wheels, and such.* Masaccio (1401-1427) was satisfied with "parallel perspective," and saw nothing the matter with a pan drawn like Fig. 14.† Gazzoli's circular arches, as late as 1466, sometimes foreshortened into pointed ones!‡ Fra Filippo Lippi (1407-1469) often saw more than one horizon. Mr. Munsell used to tell

*See reproductions of his work in Masters in Art and elsewhere.
†From the Martyrdom of St. John, Berlin Gallery.
‡See St. Augustine frescoes at San Gimignano.

us, "A man is in a questionable state of mind when he sees more than one horizon." In Lippi's Madonna picture in the Pitti Palace there are four! Carpaccio (1450-1522) accepted "parallel perspective" without a protest. Luini (1470-1540), as wonderful as his drawing of the human figure was, in its refinement almost equal at times to the drawing of his master Lionardo, always had trouble with books just as grammar school pupils do to-day.*

These facts the pupils may observe for themselves in faithful reproductions of the work of these men. "Misery loves company," and such facts ought to afford our boys and girls what John Ridd calls a "sour glee," and to encourage them to try again.

The following pages, supposed to have been made by a fifth grade boy, as leaves for his booklet on Picture Making, will show how the historic material may be utilized. Similar work should be done in each grammar grade thus making pictorial drawing really useful, and correlating it with history and with pictorial art.

Pupils who do such work will look at a magazine with sharper eyes, at the treasures of a Museum with a new motive, and at their own drawings with keener appreciation. They will begin to discover that even the latest advertisements are not always well drawn. A "Pillsbury's Best" flour barrel, large or small, has never yet been correctly represented, at least so far as my observation goes. Auto wheels are almost never right (the axis of the ellipse being vertical), and as for the breakfast foods in rectangular boxes—well, just begin to study the pictures of them.

"But doesn't all this lead to faultfinding?" Yes, at first; but presently the seeing eye will pass over the wrong as squirrels pass over bad nuts, and sieze upon the good. He who sees, rejoices over the correct things, when he finds them, as over

*See, for example, his Madonna in the Layard collection, Venice, and his St. Catherine, in the Hermitage, St. Petersburg.

much spoil, delights in them, and delights to honor the artist whose hand produced them.

Our model and object drawing ought to awaken in our pupils something akin to that fine spirit George Eliot reveals in Stradivarius:

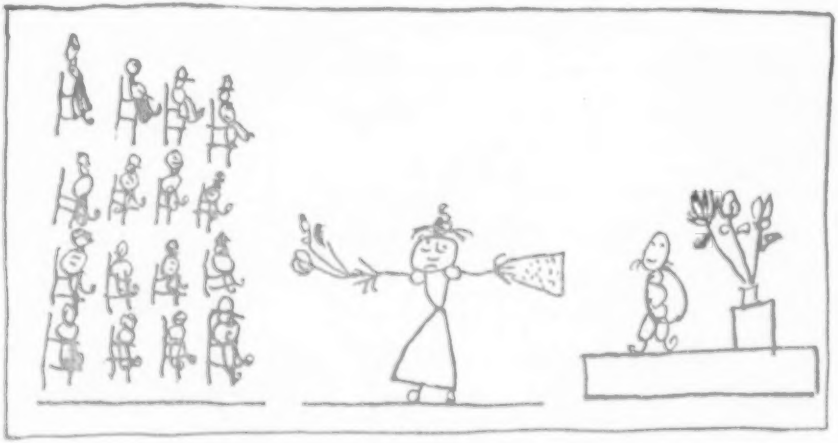
> "God be praised,
> Antonio Stradivari has an eye
> That winces at false work and loves the true."

And how happy we would be could we teach model and object drawing and all our other manual arts so that our pupils would leave us

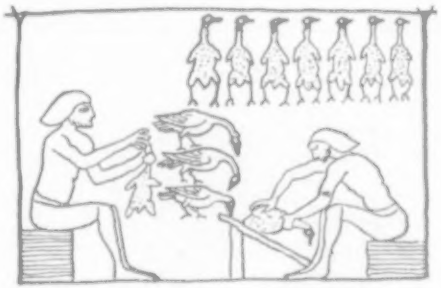
> "With hand and arm that play upon the tool
> As willingly as any singing bird
> Sets him to sing his morning roundelay,
> Because he likes to sing and likes the song."

HENRY TURNER BAILEY

Picture Making by A.B.C. 1908

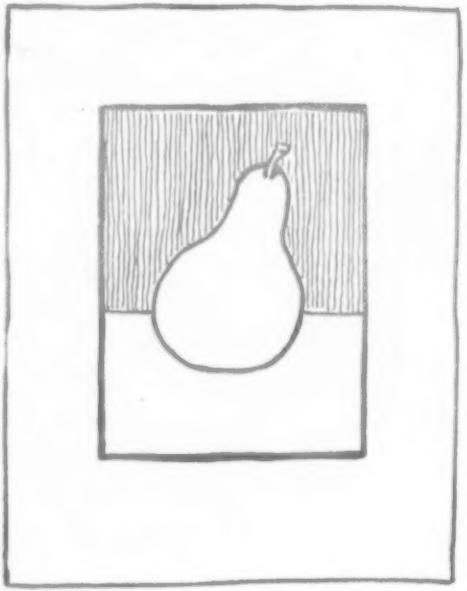


We exchanged drawings with the children in the first grade. We found this one, "The Singing Lesson", drawn by Molly. She could not draw one desk beyond another, so she made one above another. She could not make them look standing on the floor.



We found pictures in books that showed how the Egyptians used to draw, four thousand years ago. Here is one I traced. Two men are picking geese under an awning. The dead geese are lying on the floor in a row, and the picked geese are lying on the floor in another row. The Egyptians could not draw one goose beyond another any better than Molly could. They could not make them all look lying on the floor. They made a line for the floor, just as Molly did.

We are trying to learn how to make things look right in a picture.



This is my picture of a pear. The pear was standing on my desk. "An Autumn Pear" is the subject of the picture. That upon which it stands is called the ground. That against which it is seen is called the background. I have made my background dark to bring out the object more clearly. The picture is bounded by margin lines. Outside these is the mount or frame of the picture.

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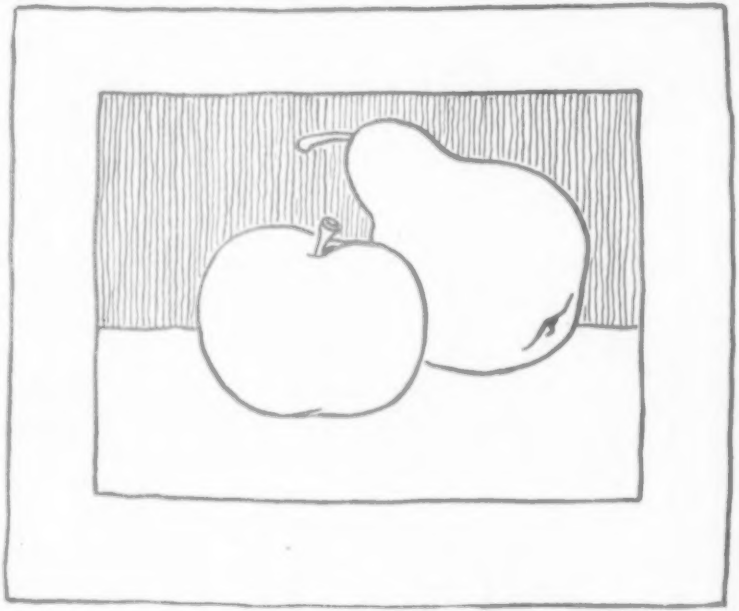
We have learned that objects at different distances appear at different levels in a picture. The farther away an object is the higher it appears on the ground of the picture. The pear is farther away and therefore higher. This is my picture of Fall Fruits.



When two or more objects are so placed that we think of the whole mass before we think of its parts, they form a group.

HELPS TO BETTER OBJECT DRAWING

A LADY of distinction and some peculiarities was discoursing to the guests of a summer hotel upon the advantages of the artistic mind. Suddenly she turned to me and propounded this question: "Don't you think it is just as well to have a thorough knowledge of the principles that underlie all conditions of life, as it is to have a practical mind?" I gasped for breath and assured her that it seemed to me equally desirable.

Since then, while attempting to teach object drawing in school, it has frequently occurred to me that to teach that subject successfully, one really requires both a practical mind and "a thorough knowledge of the principles that underlie all conditions of life." I do not pretend to these qualifications but perhaps my practical attempts to overcome the difficulties of the subject may be of use to grade teachers or may influence other supervisors to contribute ideas for the benefit of us all.

It goes without saying, that the first requisite for object drawing is plenty of models, well placed. Probably many of us have made the mistake of putting up one or two little objects where only a few pupils could see them and then explaining to the class how these models looked.

Sometimes I have had a set of drawings shown me, where the similarity was so remarkable that I have asked: "How did you place the models?" "Oh I just held it up and we talked about it."

So it was the talk that made the children all get the same view. No teacher could hold an object long enough in one position for the class to make a good drawing of it. When objects are to be drawn above the level of the eye, two large ones placed high enough, will answer in most rooms.

In the primary classes, a small chair placed on a table, makes a good model stand, while books or boxes piled up on the teacher's desk, will answer the same purpose. For models below the eye, probably most country schools use boards placed across

the aisles. A cleat fastened to one of the long edges of a board makes it level instead of slanting like the desks.

In many rooms, the front seats may be left vacant and the boards may be placed as in Fig. 1, but if the seats are all in use, small tables may be placed at the ends of the aisles. There are little three-legged stands that can be bought for very little and

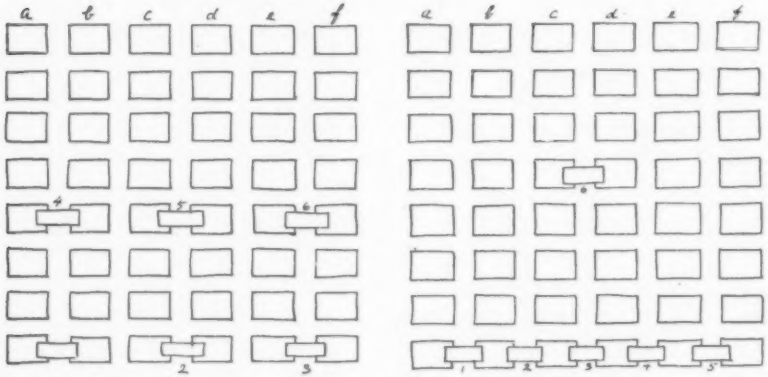


FIG. 1 FIG. 2

they are so light that they can be easily carried from room to room. Failing these, chairs built up with books, an arm chair with a board across the arms, a waste basket with a board across the top, placed on a chair, any ingenious plan will do, that enables the class to see the models. For, to paraphrase an old saw, an ounce of invention is worth a pound of lore.

For some mysterious reason, the most intelligent teachers will frequently place the boards as in Fig. 2. They seem to feel that row b cannot see the objects on board 1 as well as row a can. In diagram 2, most of the pupils in the front of the room have a choice of two groups while nearly half the class are left high and dry as it were, and are compelled to originate their object draw-

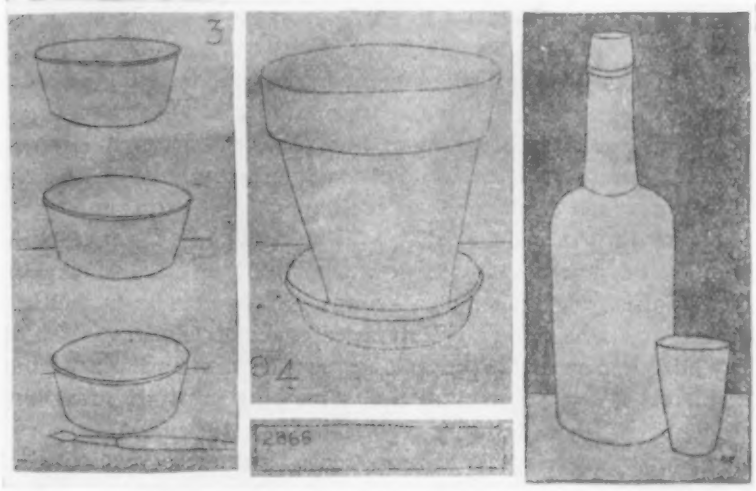
ing or to copy from the work of more fortunately placed children. In Fig. 1, the placing gives each child a fair chance to see, but the children whose desks have boards, 4, 5 and 6 placed upon them are too near and too much to one side to draw the groups on these boards and should use those in the front of the room.

It may seem needless to dwell upon these details but I am convinced that the poor placing of models is a common failing. Many rooms have special difficulties, but the possibilities of a room once studied out, it is an easy matter to arrange the models. Some busy teachers, thinking to save time, will arrange only two or three groups, but the labor of teaching under such difficulties is seven times multiplied. Moreover, it is nearly impossible to make an arrangement that will look well from many standpoints. Of course a few large models may be used to explain certain principles but ordinary groups are what I refer to. When a class has become really interested in object drawing, almost any homely dish or tin pan will be received with enthusiasm, but if interest is lacking at first, find something pretty to draw and gradually work up to every day subjects.

At the potteries, large terra cotta vases, nice in line, may be bought very cheaply. They are not disfigured with ornaments and the children are interested in getting the beautiful curves of the sides, not trying to make them "just alike" but to make the second line more like the vase than the first one was. Frequently hold the drawings close to the models and compare them seeing who is bright enough to find his mistakes.

Having studied circles at different levels and drawn bowls or painting tins at various heights in the manner of Fig. 3 a fifth grade drawing, the upper and lower curves will not be difficult, in fact the fourth grade children will draw them pretty well without much preparation. "Drawing in the air," that is to say,

pointing at the ellipses and moving around them is a great help, mainly because it fastens the attention upon the object. Then if the vase is placed upon a paper and its base traced around and the circle filled in with colored chalk, the actual appearance of its upper and lower curves may be compared. Better still, the



vases may have false bottoms made of cardboard placed beside them, a quicker way of getting at the same thing.

A great deal of incidental drill on the foreshortening of circles is necessary. One method is to draw lamp chimneys, tin cans, glasses of water etc., on the board, have the pupils copy them and having discussed the matter, finish them so as to appear above, below, or opposite the eye.

When they can draw from objects circular in section as well as Figs. 4 and 5, drawings by boys of ten and eleven years, you feel that you have accomplished something. And you have, but

wait until you grapple with "convergence" and see how quickly they will forget about the circles.

Given a lunch box and cup to draw, most children, if they succeed with the box, will draw the cup as if they had never heard of an ellipse, and so the subject must be reviewed. When a child is trying to get the new idea, it is as if he were trying to hold half a dozen apples in his hands at once, just as he takes one he drops another. I wonder if it is the same way in other subjects. But most other studies have much more time, and object drawing is difficult.

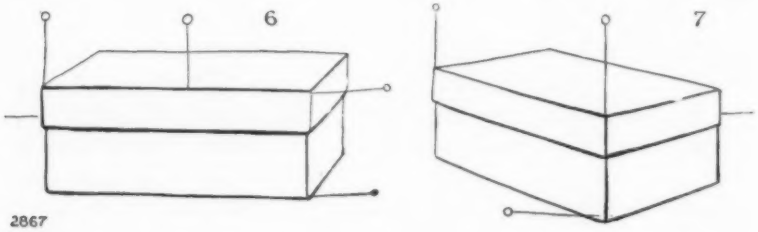
Do we give it time enough? Do we try to teach too many things under the head of drawing? Sometimes I venture to think so. I wish I knew.

Most children have an inborn prejudice against perspective. Perhaps because they have been at such pains to learn facts all their lives, they are loth to give them up, and when they have to draw something as familiar as a book and know the actual size quite well, it hurts their feelings, when they first try to draw its appearance. They would fain exclaim with Hamlet: "Seems, madam! nay, it is; I know not seems." The more devices for interesting them, the better. Last year, I hit upon a new one which so far, has been the most useful of any we have tried.

We took boxes to draw and stuck pins in them! Thus we "erected perpendiculars." First the front face of the box was drawn with a pin stuck into the top front edge, the picture of the pin had to be made in proportion to the height of the box. It was then an easy matter to see whether the farther edge of the box showed above the pin or appeared to fall below it. The foreshortening of the box could be easily seen, in fact, one could not escape seeing it. This simple device surprised and interested the children. Some, of course, would make the pin too high in their drawings in order to carry out their ideas, but were easily

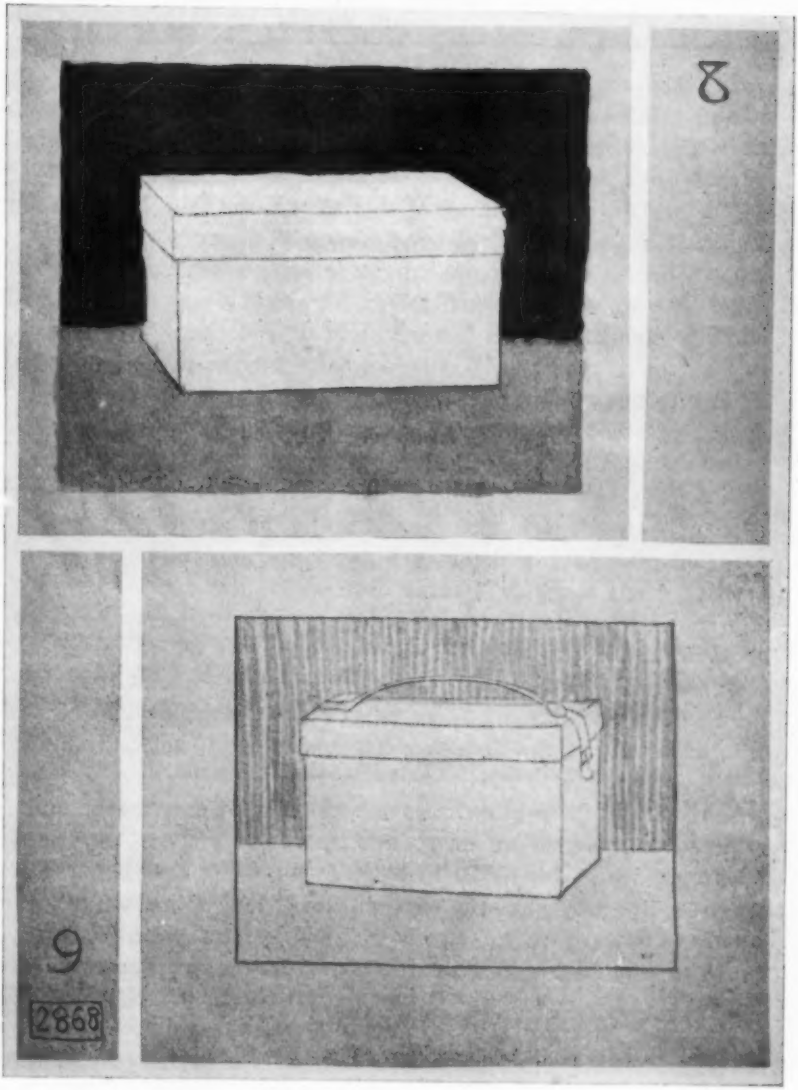
convinced of their mistake because the pin could be actually measured and compared with the height of the box, and it stood there firmly, unlike a wavering pencil measurement. We called it a guide post. I never found but one pupil who would not admit that he could see foreshortening by this means. He was not willing to be convinced, but the other children were so disgusted that they came as near sniffing at him as a well-bred class could.

Did you ever have a pupil say, " I'm afraid it won't look right if I draw it that way?" He sees foreshortening or converg-



ence but will not believe his eyes. If you say: "Do you think it will look better if you draw it the way it doesn't look?" most children will see the point. Don't we supervisors ever have that difficulty in our sketching? Haven't we sometimes planned to see nature in a certain way, and doesn't it take courage to make our work true, even when it is truth we are seeking for and not a color scheme or a composition.

To return to our guide posts; we became quite fascinated by them and our models threatened to look like pin cushions. Figs. 6 and 7 indicate how they were used, but they would better not all be put in at first. A pin inserted horizontally in the lower edge of a box is a great aid in placing the further lower corner which is likely to be drawn too low down. In Fig. 7 the troublesome farther corner may be located approximately by the vertical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pins. The angles are seen much more plainly by their use. It is well to have an assortment of pins of various sizes and colors, short pins for short measurements, long pins for long ones, light ones against dark objects and so on.

When not convenient to stick pins into the models they may be stuck into corks placed near them.

Of course no device will accomplish everything but in the short time we used this one, progress was quite apparent and the children seemed to get a better idea of what to look for and how to look for it, than they had before, and they would work by the hour with unabated interest so that we were sorry to leave object drawing for another subject.

That does not mean that the drawings were correct. There was usually something wrong, but so far as I know absolutely correct drawings are not common and perhaps hardly to be expected of school children. Figs. 8 and 9 are drawings by seventh grade pupils. It seems to me that by drawing rather large and simple rectangular objects, by spending more time on them and by varying the medium used, so as to keep up the interest, we might get more encouraging results than the copies of perspective drawings (which most certainly have their use, however) or the distorted pictures of paint boxes or other complicated subjects which we sometimes see in the exhibitions.

We might have to scrimp the time for pose drawing or some other subject dear to our hearts and I am not sure but that pose drawing is just as beneficial to children as object drawing, if well taught. But this raises the old question of how much we are to teach and how far we are to go with it and I wish that people better qualified than I would discuss the question to more purpose.

ARIANNA KELLEY

Supervisor of Drawing, Bristol, Connecticut

ANNOTATED OUTLINES

FEBRUARY

THE art of drawing, which is of more real importance to the human race than that of writing (because people can hardly draw anything without being of some use both to themselves and others, and can hardly write anything without wasting their own time and that of others),—this art of drawing, I say, which on plain and stern system should be taught to every child, just as writing is,—has been so neglected and abused, that there is not one man in a thousand, even of its professed teachers, who knows its first principles: and thus it needs much ill-fortune or obstinacy—much neglect on the part of his teachers, or rebellion on his own—before a boy can get leave to use his eyes or his fingers; so that those who can use them are for the most part neglected or rebellious lads—runaways and bad scholars —passionate, erratic, self-willed, and restive against all forms of education; while your well-behaved and amiable scholars are disciplined into blindness and palsy of half their faculties.

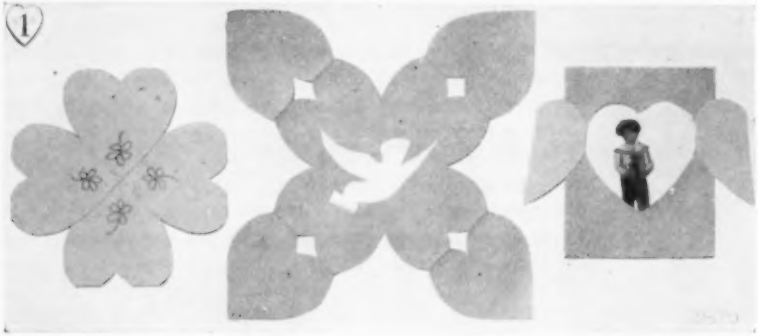
So wrote John Ruskin in 1856. Let us hope that parts of it are not true to the life in 1908, and let us proceed to teach the art of drawing, as well as our ignorance of first principles will permit.

KINDERGARTEN

"When you send a valentine
That's the time for fun!
Push it underneath the door,
Ring the bell and run, run, run!
Ring the bell and run!

The store windows certainly do their part toward tuning the children's hearts to the music of valentine lore.

A very little guiding will enable them to put into new form the work which they can do well with brush and pencil. Sugges-



tive and legitimate decorations expressing the sentiment of the day may be added which will contribute largely to the children's satisfaction and delight.

For examples see Figure 1. Back ground tinted with a wash of liquid color. Units drawn with colored pencils.

If the children can handle the scissors sufficiently well trace the patterns for them and let them do the cutting.

Envelopes for the valentines may be made by folding squares of paper; for diameters, folding the corners over to the center and pasting three of the four corners to a small square as shown at 2.

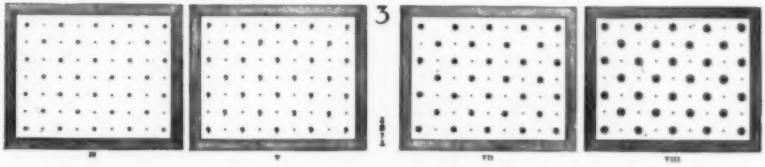
SUGGESTIONS FOR CLASS WORK

For younger children—Designing on dotted paper with colored pencils. For patterns see IV and V, Fig. 3.

It will help the children very much if they are permitted to cover with a slat the diagonal rows of dots which are to be skipped in the suggested arrangement of units. Begin to work at the left back corner; cover the one dot with the

unit; lay a slat diagonally over the next row; cover the third row with the unit, etc.

Painting. Cover good sized pieces of paper with flat wash of liquid color. The designs which are to be used for special work may be cut from these sheets.

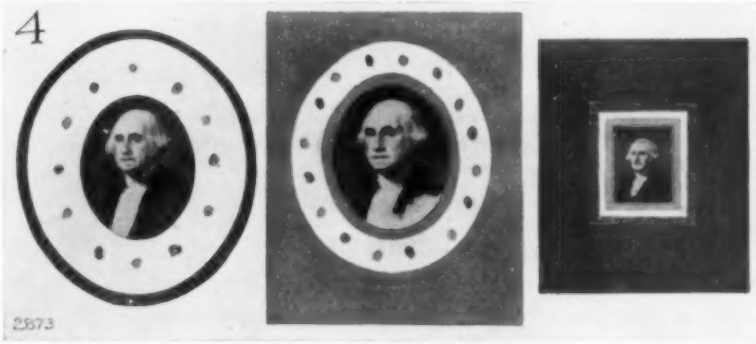


For older children—Designing with colored pencils on dotted paper. For patterns see arrangements VII and VIII in Fig. 3.

Painting. Continue the stroke work with the brush suggested last month.

If during the winter months the trades are being considered the children will enjoy illustrating these subjects by cutting from paper the various tools used by the tradesmen and mounting them to take home.

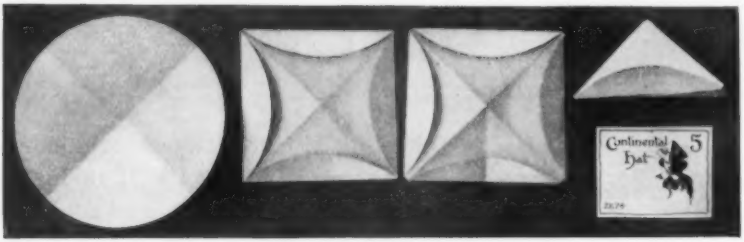
February brings an opportunity for lessons in patriotism and love of country. American born children are familiar with our national heroes.



They respond with a marked spirit of inborn appreciation to our national songs and are alive to the significance of our national colors. The children who are not American born should be given every possible chance of becoming acquainted with the great men whose memories we honor.

Here are a few suggestions for celebrating Washington's birthday. In Figure 4 the dots in the first two are in red and blue. In the third the inner space is colored blue; the middle space left white; the outer space colored red. A piece of card may be added to the back so that the picture will stand.

Figure 5. Continental hat made from circular paper. The illustrations show steps in folding the strips of paper used for decorating our national colors.



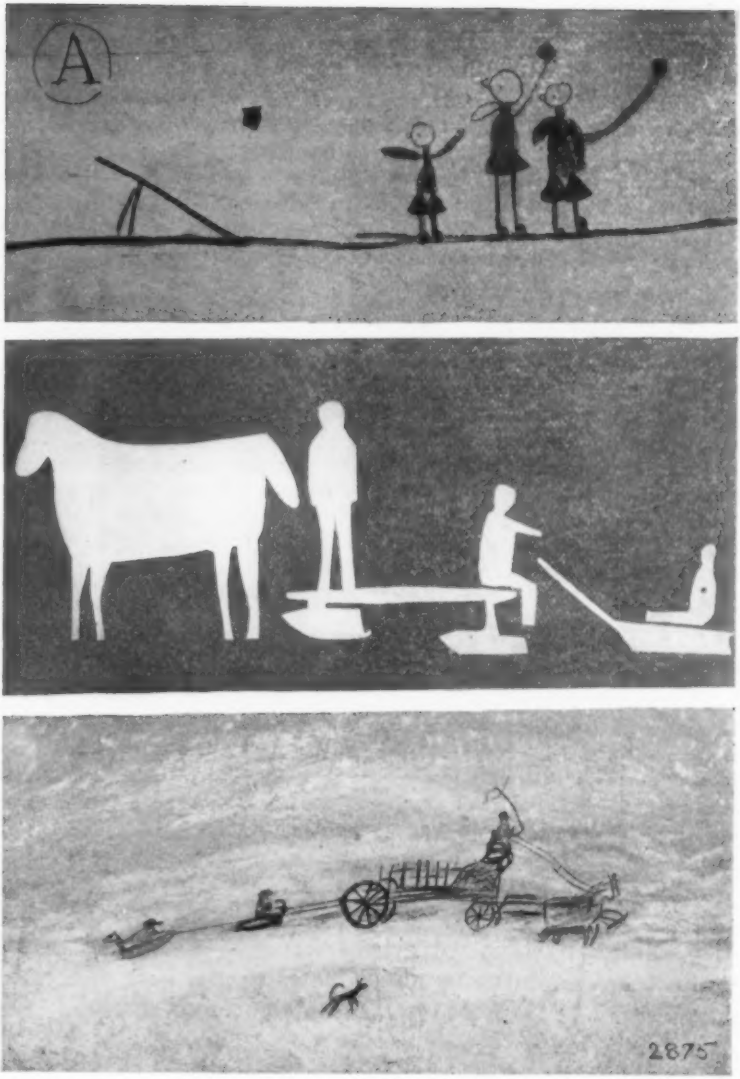
For the badges shown in the initial use three small circles (one of each of the national colors), make one cut to the center in each, then slide the white and blue circles under the red until the space is evenly divided. Cut strips of each of the three national colors and paste on the back.

"We love this blessed land of ours,
Oh, fair land, Oh, free land!
Its wealth of trees and fruits and flowers,
Oh, fair land, Oh, free land!
Its mountains reaching toward the sky,
Its noble rivers rushing by;
Its fields that clad in verdure lie,
Oh, fair land, Oh, free land!"* A. W. D.

PRIMARY

Remember the aim: First, the child's own story, of his own experience, told in his own way; second, the child's story of his experiences or imagings told with selected elements; third, the story told with selected elements carefully studied for action, placing, form, and color.

*Holiday Songs by Emilie Poulsson.


A
2875

FIRST YEAR. Illustrate winter sports and games.

Discuss them; to discover which your children like best. Let all the children try the same subject. The illustrations at A, show three different mediums. The game of Beanbag, by Nellie Kennedy, North Adams, Mass., is drawn in colored crayon; the Horse Sled, by Robert Swanson, Menominee Mich., is paper cutting; The Free Ride, by Henry Lillquist, Great Falls, Montana, is in lead pencil and white chalk. The Mother Goose rhymes furnish good subjects for illustrative sketches in this grade.

SECOND YEAR. (U) Illustrate personal experiences and familiar stories.

If all have had the experience of a sleighride, a skating party, or a snowball fight, all might illustrate the same subject. If each pupil selects his own subject, a statement of what he proposes to illustrate might be first made as a lesson in language.

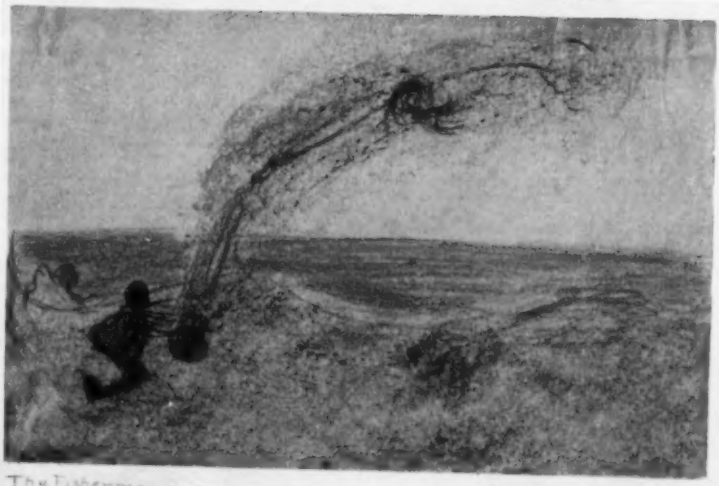
The illustrations at B show what to aim at,—stories well told with but few elements. The Fight with the Snowman by Elsie Davise, Marlboro, Mass., is a masterpiece. The original is in lead pencil and white chalk. The Fisherman and the Genie is as wonderful a piece of work for a little chap of six, as Vedder's interpretation of the same subject in the Museum of Fine Arts, Boston, is for a man of forty.

THIRD YEAR. Illustrate winter occupations and historic incidents.

The illustrations at C will suggest the character of the drawings required, drawings of a few objects well placed, good in action and proportion, grouped to tell the story well. The first, by K. G. B., Knightville, Mass., was drawn to show "What I do to help at home." The second, by Ralph L. Potter, Marlboro, Mass., shows "What I do after school." Historic incidents to be illustrated should be discussed, the essential elements selected, and their arrangement planned with care. Continue to collect and to study illustrations, to see how artists tell stories.

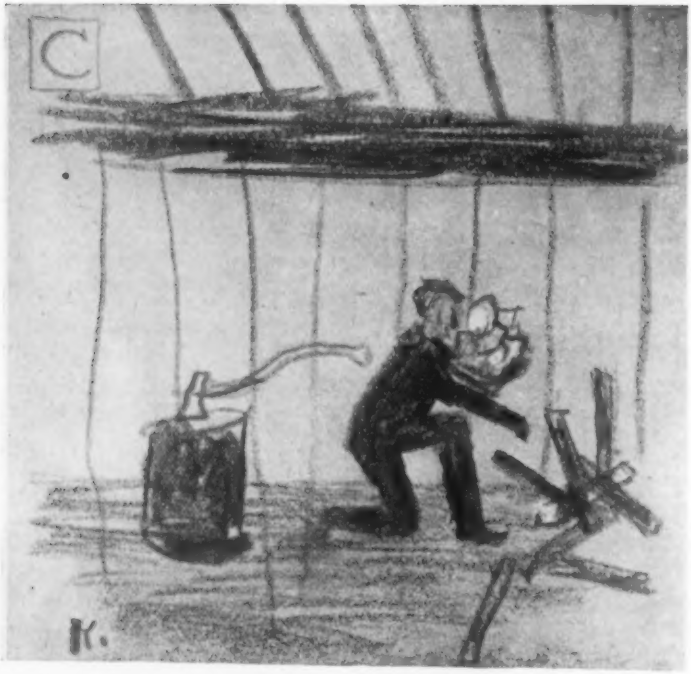
GRAMMAR

Last month we drew single objects as they should be drawn, to illustrate certain topics under the general subject "Representation." This month we are to continue to think about these same topics, using groups of objects in illustration.



The Fisherman and the Genii. 2876

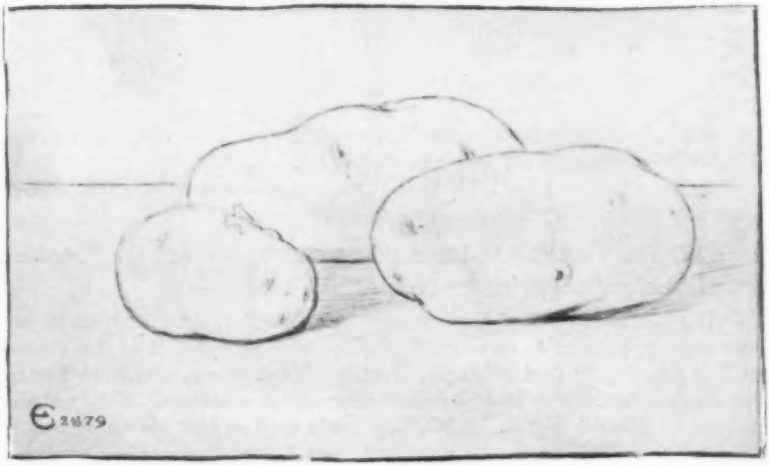
L.B. Group I
Milford Mass.


C
K.


2877

FOURTH YEAR. Make additional pages for the booklet on "Silhouettes."

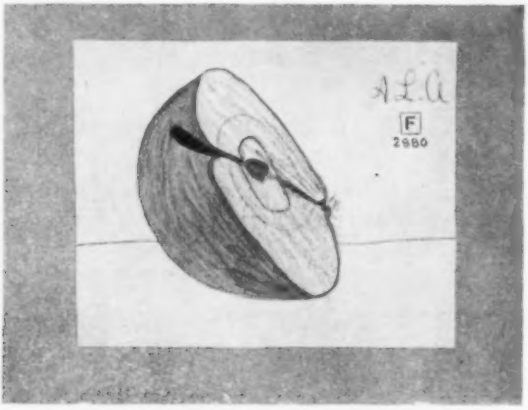
If copies of ancient silhouettes were made last month, make original silhouettes from objects this month. If both were drawn last month, try such silhouettes as those shown at D, where children with objects are represented. The boy with a gun is from East Longmeadow, Mass.; the girl with



an umbrella is by Benjamin Schulze, Seattle, Washington; the girl with the skiprope is by Carl Nelson, Menominee, Michigan. Such silhouettes may best be drawn from the pose.

FIFTH YEAR. (U) Make additional pages for the booklet on "Picture Making."

The illustration at E, shows the kind of a group to attempt, a group of objects involving no foreshortening of plane surfaces, only the representation

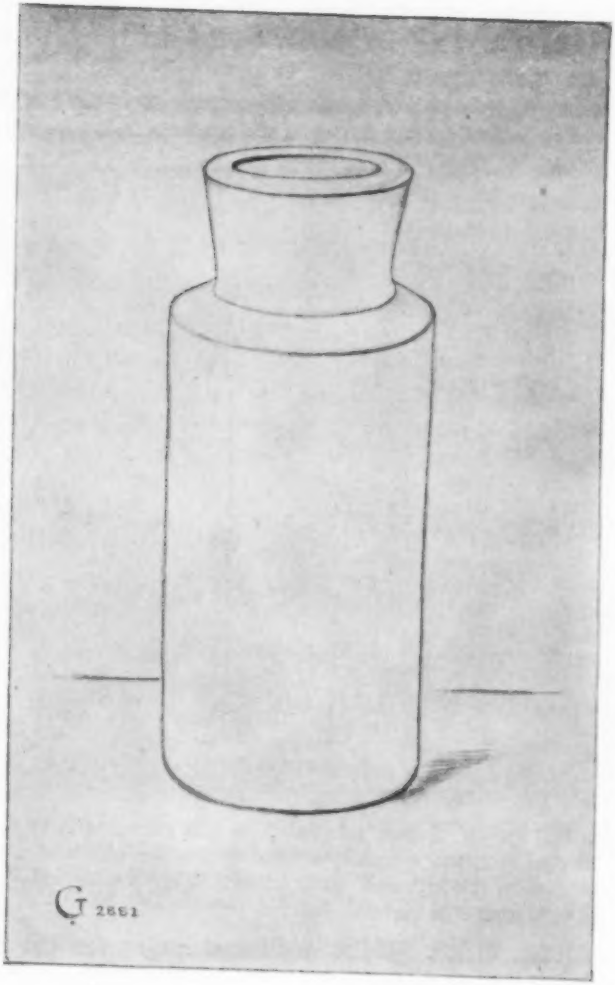


of solidity and distance-into-the-picture. This particular drawing is one I made when showing children what to try for.

In the article on Learning to Draw, I have shown several pages of a booklet such as pupils in this grade should try to make.

SIXTH YEAR. Make additional pages for the booklet on "Foreshortening."

If a single object and a group were drawn before, draw such an object as a half apple tipped to an unusual position, such for example as that shown at F, a drawing by Adelard Auger, Marlboro, Mass. Be sure to have among the illustrations in your booklet one showing circles at different levels, making ellipses of different widths. A blacking bottle such as that shown at G is a good subject. This particular drawing is one I once made before children.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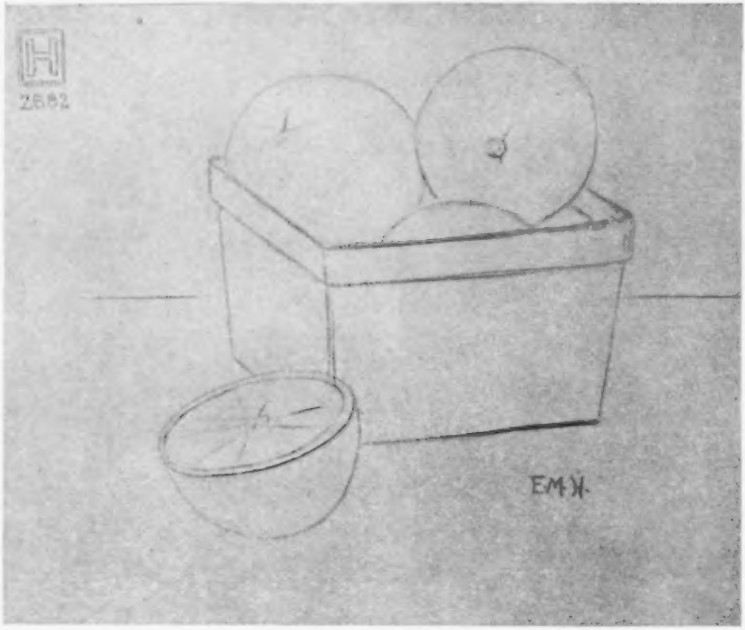
SEVENTH YEAR. (U) Make additional pages for the booklet on "Convergence."

Ambitious pupils might try rectangular objects above the eye, such as a large wooden box on another box upon the teacher's desk. An open book



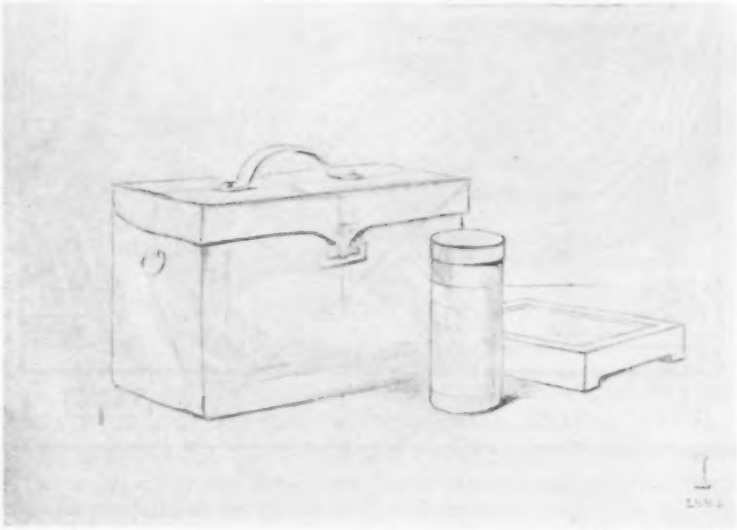
is an excellent model. A good group such as that shown at H by E. M. H., Santuit, is also excellent, especially because it involves all the elements previously studied in the fifth and sixth grades. Make the drawing in pencil and work at it until it is correct.

EIGHTH YEAR. Make additional pages for the booklet on "Helps in Object Drawing."

Make a careful pencil drawing from a group containing a rectangular object with some detail located upon the vertical center line of one of its faces, or

from a group illustrating in some other way the value of sketching invisible edges, axes, and diagonals as aids to correct drawing. The group shown at I is one that I sketched from a photographic outfit group, for children to see as an illustration of method.

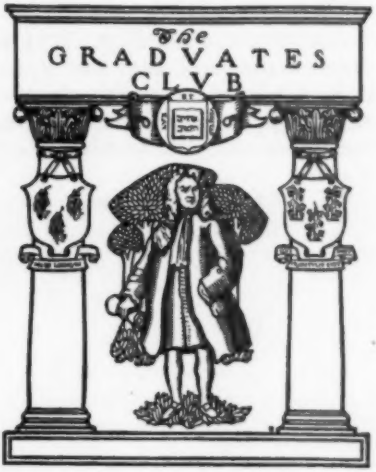
NINTH YEAR. Make additional pages for the booklet on "Pictorial Rendering."



If the work with the pencil, suggested in last month's outline, has been well done, try to suggest textures in pen and ink. Try a book. Compare the rendering of books in the four pen drawings reproduced at J and K. The first is by Alfred G. Jones, the second by a Boston artist, the third by a German artist, Sturtzkopf of Cologne, the fourth by Will Bradley. One of the best helps on this sort of rendering is Pen Drawing by C. D. Maginnis, published by Bates and Guild Co., Boston.

H. T. B.

New Year's Day 2884 J



HIGH

FREEHAND

I. Cover for Historic Art Notes or notes written in connection with other branches of school work.

This note-book cover made to fit school essay paper 8″ x 10 1-2″ resembles the usual college note-book cover, but it has an inside hinge to which the leaves are fastened by means of brass fasteners or cord. The result is more artistic in effect than the form of note-book usually made, and is more practical as it holds the leaves more securely.

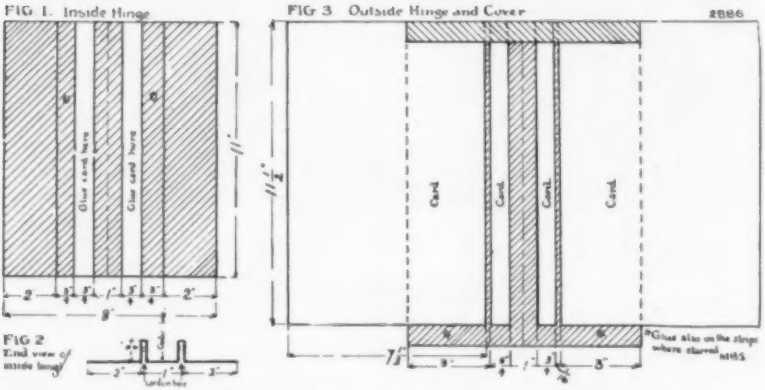
The materials required for this cover are as follows:—

2 pieces of straw board or 10 ply card 7 1-2″ x 11 1-2″ (for covers).
2 pieces of same material as above 3-4″ x 11 1-2″ (for outside hinge).
2 pieces of thin card 3-4″ x 11″ (for inside hinge).
1 piece of book-linen 8″ x 11″.
1 piece of book-linen 8 1-2″ x 13″.
2 pieces of cover board 8 1-2″ x 15″.
2 pieces of cover board 7″ x 11″.

Make the cover as follows:—

1. Make inside hinge. Take strip of book-linen 8″ x 11″; draw its center line the long way; draw lines 1-2″ each side of center line and glue the thin strips of card 3-4″ x 11″ to linen along the last lines drawn, see Figure 1. (Put glue on card, not on linen, then place it on linen and rub thoroughly). Double over along the other edge of card and glue to linen again. See Figures 1 and 2.

2. Make outside hinge. Take strip of book-linen 8 1-2″ x 13″; draw its center line the long way; draw lines 1-2″ each side of center as above and



3-4″ up from edge; glue strip 3-4″ x 11 1-2″ to line; take outside covers 7 1-2″ x 11 1-2″ and glue to lines on linen 3-16″ away from strips just glued and 3-4″ from edge of linen; turn up ends of linen and glue down over hinge and covers. See Figure 3.

3. Cover the boards with cover paper 8 1-2″ x 15″; draw lines on outside of cover on linen 3-4″ in from edge of board on the hinge side. Spread board evenly with paste or glue; place paper to line and allow it to extend evenly beyond the cover boards; rub thoroughly; cut off corners of cover paper and glue over edges.

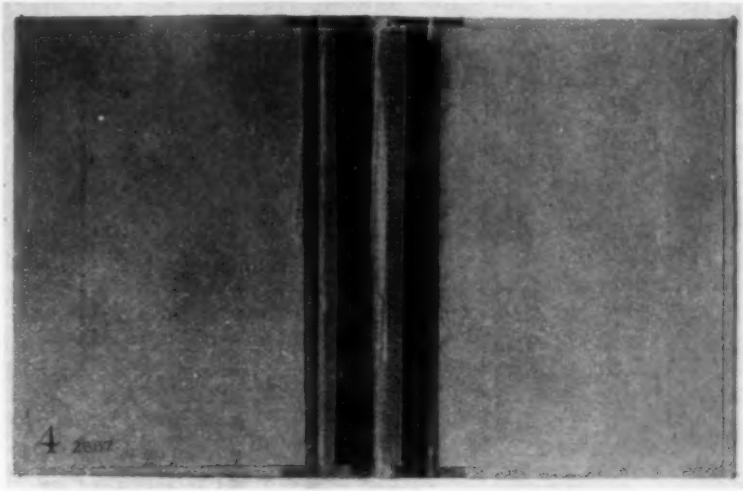
4. Glue in firmly the inside hinge placing center lines to center lines and edges of hinge 1-4″ from edges of cover.

5. Line with cover paper 7″ x 11″.

6. Punch holes in hinge to fit essay paper. See Figure 4.

II. Object drawing from models in pencil outline.

The subject of object drawing in High Schools should be approached from its scientific side. Work should be done in definite outline from the type solids and simple objects. Discuss principles governing appearances of ellipses and converging lines. Have each pupil test his drawing, when made, by using "finders," which may be purchased or made by the pupil.



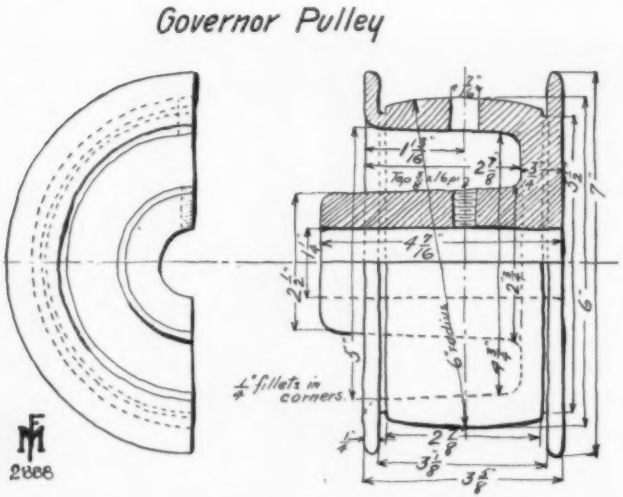
"Good old-fashioned drill" in object drawing is enjoyed by scholars of High School age, if it can be seen that this practice is giving ability to draw satisfactorily what one sees. Drawings should be made full size. For practical application in connection with this work in outline drawing, small drawings from physical and chemical apparatus may be made suitable for note-book illustration.

MECHANICAL

For a general course in drawing, which this outline purports to be, the subject of mechanical drawing is considered from its various aspects. If time and opportunity allow, much more time than herein stated, should be given to each division of the subject. Work in projection, for instance, should

extend over a full year, and cover the subject of intersection of solids; while the work in practical application of the science, which will now be outlined, may form another year's work.

I. Plate 12. Make a drawing with instruments, in pencil, from the working sketch of Cone Pulley, No. 15. Page 9 from



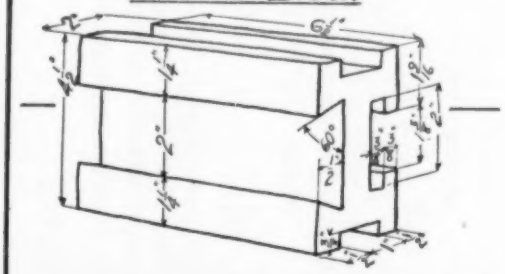
"Notes for Mechanical Drawing" by Frank E. Mathewson; published by the Taylor-Holden Company, Springfield. (These sheets may be purchased separated from the book). Or of the Bush for Bearing, Supplementary Notes p. 10, by Mr. Mathewson.

II. Plate 13. Copy in pencil 8" pipe "T", No. 16, p. 9. Or the Grooved Block or Crank, reproduced on the opposite page, through the kindness of the Taylor Holden Company.*

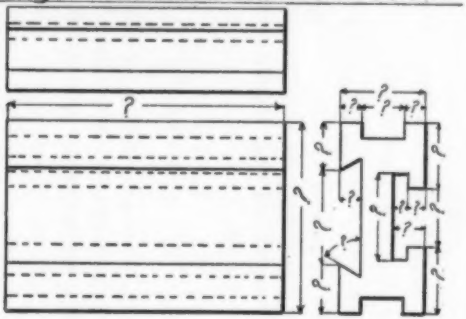
III. Plate 14. Make tracing of Plate 12 on tracing cloth in ink. M. B. S.

*Publishers of Mr. Mathewson's Books, to which reference is made in these Outlines.

Grooved Block



Make the Working Drawing of Grooved Block, placing dimensions as indicated below.



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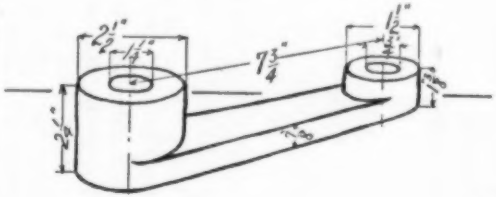
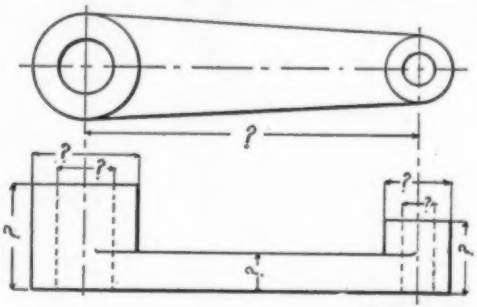
Crank



Make the Working Drawing of Crank, placing dimensions as indicated below.



HELPFUL REFERENCE MATERIAL

FOR FEBRUARY WORK

Illustrative Drawing

Primary Illustrative Drawing. Jessie T. Ames. Book, March 1905.
Illustrative Drawing. Frederick Whitney. Council Year-Book, 1902, p.92.
Graphic Expression in Childhood. Julia C. Cremins. Council Year-Book, 1903, p. 46.
Primary Drawing. Walter Sargent, Council Year-Book, 1904, p. 37.

On Arranging Groups

Relationships in Grouping. Frank A. Parsons. Book, February 1905.
Examples of Groups. Book, Outlines for January and February each year.
Pictorial Composition. Henry T. Bailey. Council Year-Book, 1902, p.100.
Prang Text Books, V, p. 45; VI, p. 46; VII, p. 46.

On Drawing Groups

Drawing of Groups. Fred H. Daniels, Book, February 1906.
Tests and Aids in Appearance Drawing. Harold H. Brown, Book, January 1905.
Still Life in Water-colors. Mary B. Jones, Book, February 1904.
Water-color over Charcoal. Dora M. Norton, Book, January 1905.
Drawing from Groups. A. K. Cross, "Freehand Drawing," p. 9. See also Mr. Cross' "Light and Shade."
Prang Text Books. Sections "Beauty in Common Things."

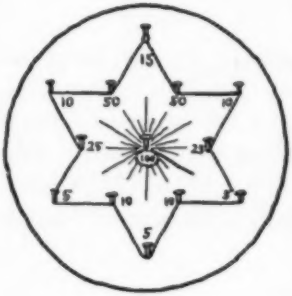
Technique

Pencil Sketching from Nature. Dr. James P. Haney.
Pen Drawing. Charles D. Maginnis. Bates & Guild Company.

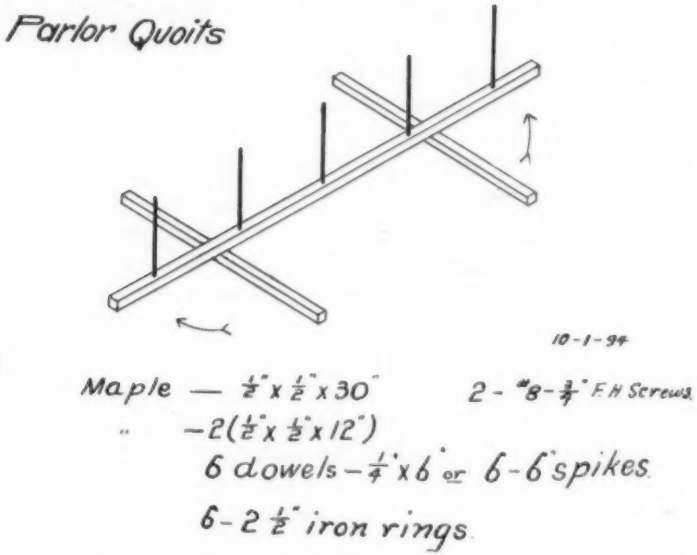
THE WORKSHOP

IN England last summer I happened to be in Coventry at the time of the pageant. Running cross lots through the quaint old town to see the procession pass again and again, as boys will, I came upon the queerest little, oldest looking house I ever saw. It must have stood there in the days of Peeping Tom. "I must see the inside of this fairy-story dwelling," I said to myself. I went through the low door way, down a step into the front room where a plump and smiling matron gave me a bun and a tart for tuppence, and a bright-eyed little cripple came to see me eat them. All the doors in the house seemed to be open. I could see through a long low narrow passage to a sunlit back yard about as big as a front entry, and I asked the mother if her little boy couldn't take me out to see how clean and beautiful an English back yard could be. American back yards are full of ashes and bricks and old tin cans and things that have been thrown at cats, I told her. Oh, yes; of course I could go. Well, to cut a long story short, in about ten minutes I had forgotten all about Lady Godiva, for I was playing a game, new to me, with "Little Humpy Jim." And this was the game:

He had taken a barrel head and nailed cleats across to hold the pieces together. He had covered the smooth side with a sheet of brown paper on which he had drawn a six-pointed star, using a string, he told me, to get it right. Into this star at the center and at all its angles he had driven long, slim wire nails; with a pair of pliers he had bent up each head-end at right angles with the rest of the nail, making hooks like L's driven head first into the board. Under the center nail he had printed 100. The others were marked as you see in the sketch. This circular board was hung on the



outside wall of the house. We stood about ten feet away from it and pitched rings at it to see how much we could make. What sort of rings do you suppose? Rubber rings. Rings from off his



mother's preserve jars—made in America! It was great fun, tho' he beat me every game.

You could make a game like that in a few minutes. Try it. You will never let your mother throw away her old rubber rings again! H. T. B.

Another ring-toss game Mr. McKinney tells us how to make, as follows:

PARLOR QUOITS

Parlor Quoits is an indoor game in which the whole family can join during cold and stormy weather.

The cross pieces fold under the main bar which makes a very compact piece to pack away.

STOCK:

Maple 1 piece, 1-2″ x 1-2″ x 30″
" 2 pieces, 1-2″ x 1-2″ x 12″
2 No. 8 3-4″ F. H. Screws
6 dowels 1-4″ x 6″ or 6 – 6″ spikes
6 – 2 1-2″ iron rings or
You may make your rings out of wood, wire, or woven reed.

ASSEMBLY

1. Bore a hole in the center of the 12″ strips large enough for the screw. Counter-sink on one side to receive the screw head.

2. Six inches from each end of the main bar, screw the cross pieces.

3. Three inches from each end bore a 1-4″ hole to receive the dowel. In the center of the strip bore for the center peg. Half way between the end and center peg bore for the remaining pegs. That will give the five pegs six inches apart.

If 1-4″ dowels are not convenient to obtain, a 6″ spike will do. Bore the holes a trifle smaller in diameter than the spike, countersink on the underside of the long strip so that the legs will close under.

Buy iron rings if the pegs are iron.

GAME

Outside pegs count 5 each, next set 10 each, and center one, 25. Stand about fifteen feet from the rack.

C. E. McKINNEY, Jr.
Newark, New Jersey

DOROTHY

NOW that she is old enough to attend parties, Dorothy is provided with suitable garments. The photograph shows a gown of white Japanese silk trimmed with white rosettes of narrow ribbon. The gown is made with a front, Fig. 1, back, Fig. 2, and sleeves, Fig. 3.

The front measures six and one-fourth inches from the middle of the top to the middle of the bottom, a to b; seven inches from the shoulder c, to the bottom d, and five and one-fourth inches on the under-arm seam, e to f. The shoulder is three-fourths of an inch long.

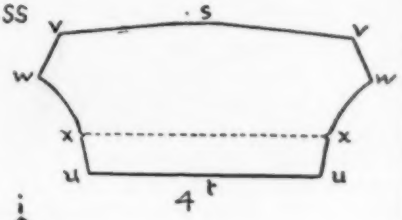
Across the front, e to e, measures seven inches and across the bottom, f to f, nine and one-quarter inches.

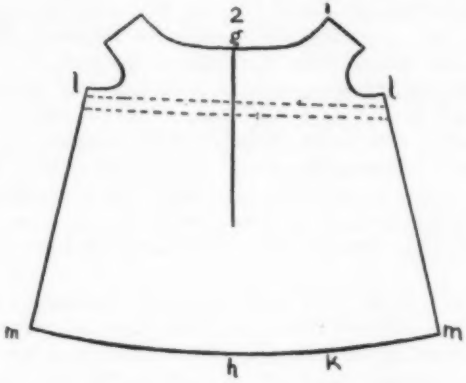
The back of the dress measures six and one-half inches from the middle of the top g, to the middle of the bottom h; from the shoulder to the bottom i to k, is seven inches.

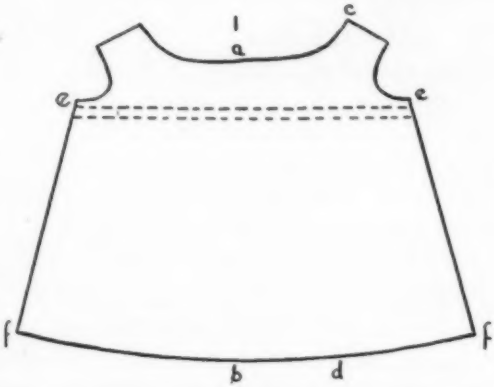
Across the back, l to l, is six inches and across the bottom, m to m, eight and three-fourths inches. The under-arm and shoulder seams are the same as the front. The sleeves are two and one-half inches from the notch in the top to the bottom, n to o, and one and one-fourth inches on the seams, p to r. In a straight line p to p, the sleeves measure five and five-eighths inches and five and one-fourth inches from r to r.

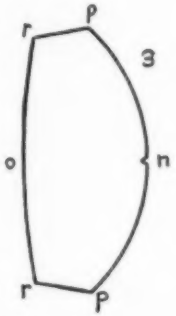
French seams are made in the shoulders, under-arm and sleeve seams. The placket is cut three and one-fourth inches long and finished with a narrow

Patterns for A Party Dress and Bonnet for A Little Girl Doll









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hem. Turn the neck and sleeves in and put in the gathering strings as before. On this dress there are two rows of gathers one quarter of an inch apart around the neck, sleeves and body, which give the effect of shirring.

The dotted lines just below the sleeves in the front and back, (see figures 1 and 2), show where to gather it around the waist. The sleeves are sewed in with the sleeve and under-arm seams together, and with the notch in the sleeve at the shoulder seam. Overcast the sleeves after they are sewed in and finish the dress with a half-inch hem.

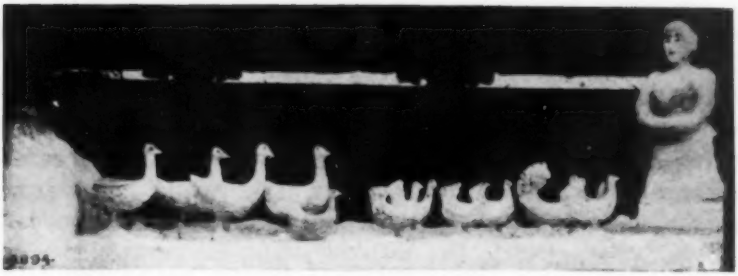
The bonnet is made in two parts: the body, figure 4, and the crown, figure 5. The body measures three inches from the middle of the back, s, to the middle of front, t. Across the front from u to u measures four and one-half inches; across the back in a straight line from v to v measures six inches. From point to point, w to w, measures six and five-eighths inches. The distance from v to w is seven-eighths of an inch.

Sew the ends v-w together to form the back seam. Run a gathering string in the back, v to v, and sew it to the crown, which is a circle one and one-fourth inches in diameter. Overcast the seams; hem the bottom and lap of the bonnet.

On the bottom from the notch to the back seam, x-w, the hem is on the wrong side in the usual way; but from the notches, x-x to u-u, and across the front, u to u, the hem is made on the right side. When the lap is turned over at the dotted line, the hem will then be all right. Finish the lap with narrow lace and the bonnet will appear as illustrated by the photograph.

MARY A. BERRY

West Newton, Massachusetts



EDITORIAL

IN New England, usually, we first see the New Year, well nigh smothered in white, like any other infant. The white covers everything except one or two prominent features—a tree or a never-freezing brook. These are left to remind us that Spring is coming.

Spring is coming! Do you laugh?
Yes; I know the sky is gray,
And I feel the northeast blast
Sweep the songless, lonely way!

January winds have yet
Over barn and cot to blow;
And Saint Valentine may bring
Many a message wreathed in snow!

Yet the Spring is coming. Yes;
I forsee the blithe surprise
Of a wanderer in March
When a crocus greets his eyes!

Yes; afar Hope's buoyant harp
Thrills the worlds as on they roll—
Yes; through winter's grief and doubt,
Spring is coming, to my soul!

William Struthers who wrote that for the Boston Transcript is not the only man whose spirit leaps from the brown fields of November to the green fields of April. The older we grow the more likely we are to skip the winter if we can. But in this the children, God bless them, do not agree with us. They pray for skating and

the first snow storm, and rejoice in every storm that follows. They would not object if every winter were like Hiawatha's—if only there were food enough and fire enough in the wigwam. Spring or fall, summer or winter, it's all the same to a healthy child. He is growing bigger, stronger, able to do more every day. Life is good.

¶ And is not that consciousness of getting on, of increasing ability, of broadening view, dim, undefined, never strong enough to become a positive assertion even in the mind, is not that the real basis of the child's cheerful content? If we were conscious of daily growth, if we could realize that the burden of each day is a gift to us, a gift that accepted will increase our power to do, to respond, to sympathize, to help, to enjoy, to thrill with the consciousness of God in His world, in *our* world, would we not become as a little child and greet every day with a shout? Let us begin the new year with that thought in mind.

¶ Let us accept the snow, and make the most of it. Let us help our children to make better snow-men. At the beginning of this editorial is a jolly piece of snow modeling, as a suggestion, clipped from Suburban Life last February, where it illustrated an article on "Snow Sculpture" by Day Allen Willey. Instead of making just "a man", make a policeman, a boot-black (!), a tramp sleeping, a boy turning summerset, a watchdog, a lion at rest. If possible get out once at least into the park or better into the woods just after a snow storm, to help the children see for themselves how the snow tells tales on the wind—tells the direction from which he came and how fast he was going, how the different kinds of trees receive the snow, how the snow transforms everything, how the snow tells tales about the birds, and the wild animals. Only through such thoughtful observation can we appreciate the fine touches in Whittier's "Snow-Bound" and in Emerson's "Snow-Storm."

¶ The Calendar for the month is decorated with a view of the woods in winter. Rub in the snowy ground with the side of the crayon. With charcoal draw the tree trunks, being careful to space them rhythmically, and to give them rhythmic sizes. Add the snow on the big branches, and the white touches where the light catches on the snow, with the end of the crayon. Do not waste time over it. In a letter I received from England, the other day, a letter from an artist of thorough training and long experience in teaching, occurred this passage:

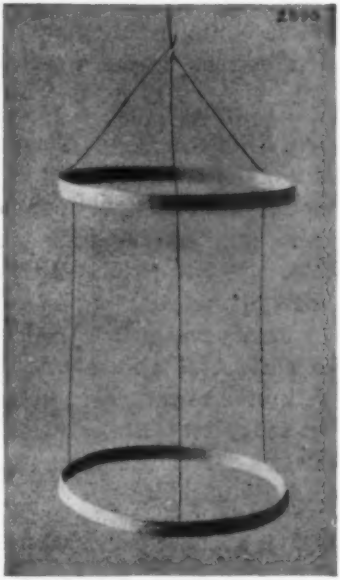
"The blackboard landscape is all right as *play;* but as anything else it is down on the level, in point of *kind*, of the street pavement artist. It is clever enough. The Book might set itself so much more sturdily against the spirit of haste, of snatch, of skinning only, of jumping results which have not been led up to. You would not make a mathematician that way, and art is just as laborious, just as logical, just as simple to attain."

My friend did not know that I made the landscape to please my boys and girls whom I have never seen; if he had known that, he might not have written as he did (although I am sure had I asked his opinion, he would have said it all to me face to face, for he is a friend, and that is partly what friends are for), but I am glad he wrote it, so that you can read it, and think about it. Of course our English friend is right. But he knows, as we all know, that there is no *Puck* or *Judge* or *Life* in mathematics, and that Art is so splendid a divinity that after inspiring Phidias and Michelangelo, she loves to inspire C. D. Gibson and A. B. Frost. She likes to build cathedrals for emperors and kings, but she is quite as happy illustrating the Wizard of Oz to please little boys and girls. The calendar picture then, is "all right" (in kind) as our friend said; only, I repeat, let us not waste time over it.

¶ Such a calendar as that made by the pupils of the Newark High School, one leaf of which is reproduced on page 454, is


JANUARY
S M T W T F S
1 2 3 4
5 6 7 8 9 10 11
12 13 14 15 16 17 18
19 20 21 22 23 24 25
26 27 28 29 30 31

another matter. The practice of publishing school calendars seems to be spreading. One of the best of its kind is that published by the Renfrew Grammar School, Adams, Mass. That for 1907 entitled "Our Eighth Annual Calendar," contained an original decoration in water color, by one of the pupils (an "original" for each of the hundreds of calendars printed), a quotation from President Roosevelt on education, a list of the fire alarm boxes in town, and of the school signals. These calendars are therefore highly prized by the citizens whose children attend the Renfrew School. Anything connected with school life which promotes genuine applied art is to be encouraged. Art divorced from life is like religion divorced from life,—a phantom and an insidious foe.



¶ The serious work of the month, is model and object drawing. I have great hopes for the new outline, the first part of which was given in the December number. I believe children will respond to the new thought, that they are to conquer for themselves the difficulties which have beset the path of those who have tried to draw for so many thousands of years. When the thing to be done is made perfectly clear, and "Duty whispers low, Thou Must," the youth who is made of the right stuff usually replies, "I can"; and does it. Miss Kelly's fresh presentation of some of the problems, and her happy solutions of them ought to be of great help to us all.

¶ On page 449, is reproduced an illustration taken from the Practical Teacher's Art Monthly, published by T. Nelson & Sons, London. The device is not new, but it is presented convincingly in the cut, and may be of help to some well nigh discouraged teacher, whose children persist in forgetting the true shape of an ellipse and persist in calling it an "ecclipse." When half an ellipse is "eclipsed" many a grown-up fails to draw the visible part correctly! Let us have patience with the children.

¶ The frontispiece, a reproduction in fac-simile of a drawing by Gertrude H. Piper, Normal Training School, Fitchburg, Mass., is a good example of sane work. It is primarily a drawing, thoughtfully made, with no attempt to slide over a difficult passage, or to mumble something, musically, to hide an ignorance. The color added in a delicate transparent wash helps to fix the pencil lines, suggests another interesting fact about the groups and gives a greater pleasure to all concerned. It is all so direct, so legitimate, so purposeful, so evidently educational in its aim, that it may well serve as a model result sheet. In studying it one feels that the time devoted to its production was well spent. Enough time allowed for close study; none wasted in striving for impossible "artistic effects."

¶ The effective illustrations in the article by Miss Strange, some of them of astonishing beauty (considering the age of the children who made them), might be placed in the same class with the calendar decorations, should our English friend pass judgment upon them. And yet, reading the article thoughtfully, we must admit that the field presents great educational opportunities, especially to a skilful teacher. But when one remembers that in this kind of landscape drawing the best results—a fine atmospheric effect, an effective interval in values, a picturesque contour—often come by accident, and that teachers not trained

E. OELLER – DRESDEN.
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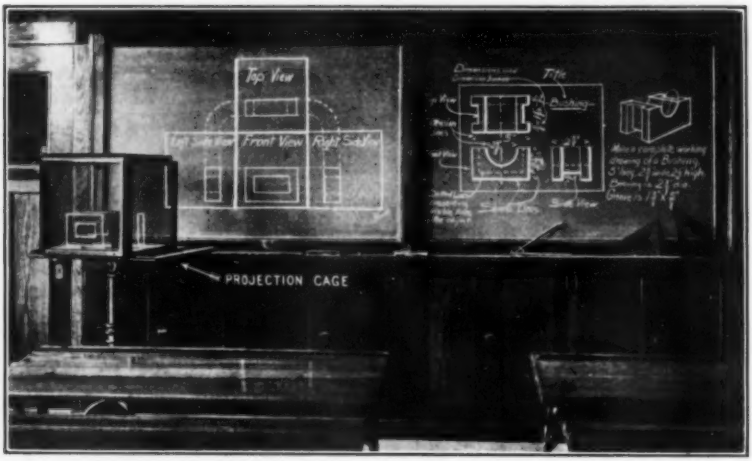
as artists often fail to recognize these best things, and that a trained eye with two L's of paper can always find a pleasing composition in the worst blotting a child ever made, one is inclined to place a conservative estimate upon the educational value of the "floated landscape." The educational value of any exercise



depends upon the number of elements it contains which can be *controlled* to a *definite end.* Shooting at a mark is more educational than fishing in a grab bag. To be an expert billiard player means more than to be forever lucky with dice. Landscape drawing taught as Miss Strange teaches it, with preliminary observation of nature, with a definite aim clearly in mind, with some attainable standard by which to test results, may do more to open the mind's eye to beauty in nature and in pictorial art, than a very definite course in model and object drawing.

In the illustrative drawing in the lower grades let us strive for simplicity. The children will be influenced by good models.

Take for example the Pied Piper on page 451. How effective that bit of German art is! It is reproduced here from *Kind und Kunst,* of happy memory. A few things well placed, a little idea well embodied, these are always better than many things ill placed, and a big idea neither grasped nor suggested.

> Fine art is to do and say
> A simple thing in the finest way.

¶ In the advanced work, such work as Miss Soper is giving in her High School Outline, no topic gives pupils and teachers more trouble at first than Projection. Some pupils cannot think from object to drawing and from drawing to object after weeks of honest effort. Some perhaps never acquire facility in doing it. Mr. Frank E. Mathewson of the Technical High School, Springfield, Mass., has devised a cage by means of which a dull pupil may "catch on" at once. The cage is shown in the illustration. Its sides, upon which views of the enclosed object may be traced, open out and bring the four views into the relative positions drawn upon the blackboard. The cage may be purchased from the Taylor-Holden Company of Springfield, Mass. Its use, in some cases, will shorten the running time between Ignorance and Knowledge by several days!

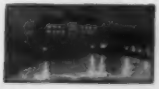
¶ Before this year is half gone some teachers and supervisors of drawing will be on their way to Europe to attend the London Congress. Others will leave in July for London direct. When do you sail? Nineteen hundred eight is to be a great year for art education. May you have your share of its benefits. A Happy New Year to you all. It will be if it is a year of growth.

Henry T. Bailey.

January 1st, 1908.

CALENDAR

NEWARK HIGH SCHOOL



1907

CORRESPONDENCE

THE leaf from the school calendar, referred to in the Editorial, is reproduced opposite. Here is Miss Garrabrant's letter about it:

My dear Mr. Bailey:— Newark, N. J.

In response to your inquiries as to our plans for the Calendar, I would say that it is a school feature to promote school spirit.

Each year the problem is awarded to the class doing the best work. They take up the subject, considering first, what is appropriate for a calendar; second, what is possible for them to work out. The vote for the calendar is then decided upon; for instance, 1907 was trees; 1906, typical flowers for the different months. This year the Sketch Club has charge of it and they are representing the academic subjects with figure sketches.

The work on the Calendar is done willingly after school and in addition to their regular work. Every one makes a drawing for each page and they themselves decide which is best. After the drawings have been made and selected, the pages are spaced and a dummy made to send to the printer.

The Calendars are sold for practically cost, although last year we had a balance left and with that we purchased for the drawing room a large copy of Abbey's "Castle of the Maidens."

Sincerely yours,
Elizabeth E. Garrabrant.

Here is an encouraging letter about Model and Object drawing:

Dear Mr. Bailey:— Swissvale, Pa.

I want to tell you how very helpful were the suggestions given in the January outline for drawing angular objects. My seventh and eighth grades made better drawings in so much shorter time, saw more correctly, and were able to criticise their own drawings better than I ever had them do before; and no theory to bother them. I also tried Mr. Whitney's plan for drawing groups last week with excellent results. Where the children brought their little wheelbarrows and dolls, we illustrated "When I was a bachelor." We had such a good time, and such good work. I would have liked to have sent more, but remembering your warning, took but one from each room. Where we had "Teddy bears" we illustrated the "Story of the Three Bears." When at the schools last, I found three happy girls in possession of those October badges. "The School Arts Book" becomes more helpful each month.

Very sincerely yours, B. S.

In a most interesting letter from Mr. Matthew Webb, Director of the School of Art, Crystal Palace, London, occurs this passage concerning the evolution of the power to draw and mechanical representation in general.

"I do not believe there is in the world yet a picture gallery hung to exhibit in natural sequence the organic development of the art of painting, on its purely technical (not literary) side. Regarding painting not from the point of view of subject, hardly as art at all, but rather as the demonstrating and illustrating of a sense-science, the science of the ways of the sense of sight, the growth and development of that sense in the race and in the individual; it might be made a study of the seeing of mankind and to develop his seeing. Photography herself would have to add her story especially now when color photography is an accomplished fact expectant of improvement as was the old daguerrotype. That which you can see as sure to come is best accounted here. Color photography is to be reckoned with. I believe that gradually painters will see the dignity of yielding up to photography all that can be found or set up in front of the lens, and if you think it out it means very much more than half the work that has been done since the end of the fifteenth century. If we do not make design and color our business I believe it is only a matter of time for the photographer to oust us. For his works in certain ways possess even more truth than ours, are cheaper, and the man in the street has a sneaking preference for them. Then too we should concede that many of the fine qualities of the mind, temperament, and manipulation which went to the making, say, of Dutch art, can also find full exercise in the taking of a photograph. We cannot do better than to help photography to its utmost ends. And for us, design and color. By design I do not mean, or mean only, ornament, or mean only decorative design in the sense of design in service, decorating something else; but design in the English sense, not the French dessin which also means drawing, but design in the sense in which a Greek pot artist knew it, Raphael knew it, Michelangelo, and my own master, Burne-Jones, knew it. Expression by the musical niceties of line, not false to drawing, but transcending it; and colors, not for "truth to nature," not for "likeness," not for "matching" nature's colors, but color for its musical charm. Then I believe design and color in such sense must be based on a degree and capacity of mechanical accuracy of drawing (expression by line) and painting (the delicate mental disentangling of the tone values and color hues) such as the average student is never encouraged to wait for. That being so, how is our teaching making for that end?

How many of us teachers realize that is the end that we must first capacitate the student to attain, for the ability to pursue something else, the very thing he must drop and leave to photography.

The Rhythmic Ruler again.

Dear Mr. Bailey:— Marshalltown, Ia.

A letter this morning from a man in New England asks where the Rhythmic Rules may be obtained for use. I said I would refer it to you, but explained that the value of the scale lay, from my point of view, in the making by the student. Did I fail in my explanation? However he did say he had not studied the matter in the two articles carefully—that is to the point of actually creating the scale. I was rather disappointed I think, with this development; but supposing it so appears to others I will say this much:

Since we deal with feet and inches in this country I daresay a standard scale should be laid out on the foot length. I should wish the lettering to be arranged, so that adjacent letters express adjacent spaces in regular arrangement thus:

The whole length, 12 inches

A, 7.416 inches	B, 4.584 inches	
	D, 1.751 in.	C, 2.833 in
	F, .669 | E, 1.082	
	H | G	
G=.414 in. H=.255 in. I=.157 in. J=.098 in.	JI	

As I said in the November number each measure is approximately .618 of the preceding measure. If in any problem the greatest dimension be six inches the other measure may be found by halving these; if the greatest dimension be two feet the other measures may be found by doubling these; etc.

Very truly yours, Charlotte Reed.

"You cannot afford to buy books? Can you afford carpets on your floors, feathers on your bonnets, sweetmeats on your tables, seats in the gallery of the theatre? Then you can afford to buy books. You might far better live in a house with bare floors, and dispense with many of those luxuries of food and dress that every mechanic and laboring man contrives to get, than to deny yourself books.... When it comes to be understood that books are necessaries of life — indispensable furnishings of every adequate home — even the poorest people will find ways of purchasing them."

Washington Gladden

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THE ARTS LIBRARY

SUPERVISORS and teachers of the manual arts should have access to a good working library. If that library can be personal property so much the better. Is not the word of Dr. Gladden, which faces this page, a true word?* No better New Year's resolve for the professional life can be made than this: I will gather, as rapidly as circumstances will permit, a select library of my own, covering the field in which I am working.

The Editor intends to review here only books having direct value for the teacher of manual arts. Of course not all such books are indispensable, but some are. Each teacher must decide for himself, in view of the books he has, what books he must buy next to enrich his library. A working library should grow symmetrically. If composed of but ten books they should cover as well as may be the entire field of the profession; if of a hundred volumes they should cover the same field, but more thoroughly, more thickly, so to speak, more richly.

BOOK REVIEWS

Our Domestic Animals; their Habits, Intelligence, and Usefulness. Translated from the French of Gos. De Voogt, by Katharine P. Warmeley. Edited for America by Charles William Burkett. 315 pp. 8 x 11. More than 500 half-tone illustrations, and 7 in color. Ginn & Co. $3.50 net.

This handsome and informing volume is valuable to the teacher of drawing primarily for its illustrations. These show all the important varieties of the dog, cat, horse, ass and mule, sheep, goat, pig, cattle, rabbit, hen, turkey, duck, geese and swan, pigeon, canary and other house birds, in all sorts of positions, singly and in pleasing groups. It is a treasure house of animal forms. The half tones are clear, and the printing admirable. A fascinating book for children, it is full of useful facts for the teacher of Nature study and geography as well as for the teacher of drawing and design.

*The page is reprinted from "The Monthly List of Latest Books," an invaluable little booklet published by The Old Corner Bookstore, 29 Bromfield St., Boston, Mass.

The Argonaut Art History. By Mary H. Bothwell Horgan. Published by M. H. Mowbray-Clarke, 19 E. 59th St., New York.

This history is unique, and most attractive. It consists of an album nearly 12 x 15 inches in size and an inch and a half thick, for the orderly preservation of illustrations, appropriately mounted, a volume of more than a hundred pages 9 x 12 inches of and for "charted notes," and a collection of some 300 illustrations for comparative study. An Art History Index and a Bibliography complete the equipment. The first volume covers the history of art from its beginnings in the Old Stone Age, through the Gothic Period in Italian Art, ending with the work of Fra Angelico. The Outline of Art History is clear, the plan soundly pedagogical, the entire scheme admirable. While much is done for the pupil, more is left for him to do for himself. The constant comparative study involved, the selection and arrangement of illustrations and notes, together with the historical study required make this course thoroughly educational in every way. It promotes a discriminating taste from the outset, a taste steadied by a good bit of manual training.

Father and Baby Plays. By Emilie Poulsson. 100 pp. 7 x 9½. Illustrated. The Century Co.

As important is this sane and clever book is to young fathers, it is reviewed here primarily for the work of Florence E. Storer who is responsible for its illustration and decoration. The decorative lettering of the head bands and sub titles shows a dozen graceful and fanciful alphabets, all legible! The illustrations, several of them masterpieces of decorative arrangement, are so direct and frank in handling that they are unusually valuable as examples of technique. Of course the supreme charm of the book lies in Miss Poulsson's work. Not often is an author found who can express the very spirit of the happy, prattling games, the amusing solemnities, and enchanting disciplines of the first years of the home life, in such simple and sweet rhymes and jingles. It is fine art in a realm where many attempt and few succeed.

Letters to a Painter on the Theory and Practice of Painting. By W. Ostwald. Translated from the German by H. W. Morse. 162 pp. 5 x 7½.

This is a book for those who wish to know about the technical differences in mediums and manners of handling. It treats of pencil, charcoal, pastel, oil colors, water colors, fresco, tempera, etc., with great clearness. The

argument of the author may be summed up in three quotations: "Let every artist be conscious of his work. Let him be absolutely clear about the aim he wishes to attain, and about the means he must use to attain it.* * * In art unconscious inspiration must give way to conscious understanding. * * The creative power of the artist becomes ever freer as he becomes more and more the master of his tools."

RECENT PUBLICATIONS

SKETCHES OF GREAT PAINTERS. By Colonna Murray Dallin. Silver, Burdette & Co. $1.00. The story of twenty-two of the masters of painting, told for young people, with fifty-four illustrations from masterpieces. The style is familiar, and both incidents and illustrations are well chosen.

SUPPLEMENTARY NOTES FOR MECHANICAL DRAWING. By Frank E. Mathewson. The Taylor-Holden Co., Springfield, Mass. Paper 40 cts. Cloth, 60 cts. A valuable book, recording an advanced step in the teaching of mechanical drawing. To be reviewed next month.

THE STORY OF ART THROUGHOUT THE AGES. By Reinach. Translated from the French by Florence Simmonds. 600 illustrations. Charles Scribner's Sons. $4.00 net.

FLOWERS AND PLANTS FOR DESIGNERS. Photographed from Nature by Henry Irving, with texts and notes by Edward F. Strange. Quarto, cloth, 106 illustrations. Imported by Paul Reynolds, 70 Fifth Ave., New York. $2.75.

PHOTOGRAPHIC EXPOSURE RECORD. By Burroughs Wellcome. Gives the rules for correct exposure for different subjects at all times of the year, with automatic exposure calculator, diary record, and other much useful information. Illustrated. Burroughs, Wellcome & Co., New York. 50 cts.

PAINTERS AND SCULPTORS. A Second Series of "Old Masters and New". By Kenyon Cox. Several critical studies of great masters, amply illustrated and written by a man who is himself a painter. Duffield & Co. $2.50.

THE STORY OF AMERICAN PAINTING. By Charles H. Caffin. Although there are biographical notes, this is not a history of the painters of America, but of painting. Among the illustrations are reproductions of pictures never before included in any book. Frederick A. Stokes Co. $2.00.

THE DECEMBER MAGAZINES*

ART AND HANDICRAFT

American Art, Has America an? James Spencer Dickerson. World To-day.
American Art, Religion in. Florence Finch Kelly. Broadway.
American Painting, History of—IV. Edwina Spencer. Chautauquan.
American Painting To-day. Ernest Knaufft. Review of Reviews.
Art Critics and Art Interpreters. Elisabeth Luther Cary. Putnam.
Book Binding, Practical. Morris L. King. International Studio.
Boston Museum of Fine Arts: A Museum for the People. Frank J. Mather. Atlantic.
Boston Museum, The New. Frederick W. Coburn. International Studio.
Child-Portraiture, Art in. Sidney Allan. Smith.
Dabo, Leon: Poet in Color. John Spargo. Craftsman.
Dods-Withers, Isobelle, Paintings and Pastels of. International Studio.
Etchers of America, The. Louis A. Holman. Appleton.
Evans Art Collection at the Washington National Gallery. Leila Mechlin. Century.
Evans, William T., Gift of, to the National Art Gallery. Leila Mechlin. International Studio.
Fakir of Antiques, Confessions of a—II. Francis S. Dixon. House and Garden.
"Four-Poster" Beds, Old-Fashioned. Corinne S. Horton. Indoors and Out. (Nov.)
Governor's Room at the Harrisburg (Pa.) Capitol, Mural Decorations in the Caryl Coleman. Architectural Record.
Greenaway, Kate: Friend of Children. Oliver Locker-Lampson. Century.
Hansen: Painter of the West. George L. Lawson. Recreation.
Kann Art Collection, The $5,000,000. Sir Caspar Purdon Clarke. Cosmopolitan.
McEvoy, Ambrose, The Pictures of. T. Martin Wood. International Studio.
Martin Pottery. International Studio.
Memling, Hans: Flemish Master. Metropolitan.
Mirror Knobs, Rare Old. Lillian Leslie Tower. Good Housekeeping.
Museum of Art Studies, As to a. Russell Sturgis. Scribner.
Old Teakwood, Romance of. Mary H. Northend. American Homes and Gardens.
Painting and the Word. Charles H. Caffin. Putnam.
Public School Education, Graphic Art as a Factor in. Henry Turner Bailey. American Education.

*From "What's in the Magazines," published by the Dial Company, Chicago.

Rousseau, Victor: A Walloon Sculptor. Fernand Khnopff. International Studio.

Rugs, Hand-woven, How to Weave. M. T. Priestman. Indoors and Out. (Nov.)

Seely, George B., Lyric Quality in the Photo-Secession Art of. Giles Edgerton. Craftsman.

Society of Twenty-five Painters, Third Exhibition of. International Studio.

Stencil Craft. Mabel Tuke Priestman. International Studio.

Toys, Quaint and Artistic. Winnifred A. Draper. Country Life.

Vatican's Treasures, The. F. Marion Crawford. Munsey.

Walker, Horatio: A Giant among Painters. Elizabeth M. S. Fite. Circle

Wedgwood, Josiah: American Sympathizer and Portrait Maker. R. T. H Halsey. Scribner.

Westerholm, Victor: Finnish Landscape Painter. Count Louis Sparre. International Studio.

Worth, Adam, who Stole the Famous Gainsborough. William A. Pinkerton. Human Life.

MISCELLANEOUS

THE INTERNATIONAL STUDIO for December contains a most suggestive group of illustrations for teachers of the manual arts who would relate their work with the interests of the child, namely, the designs for toys by Prof. Wahn, pages 160 to 163. Stencil Craft, by Mabel Tuke Priestman, contains three masterly designs after this manner. The Convalescent, by Ambrose McEvoy, is worth careful study not only for its harmonious color but for its daring and effective composition. What a clever device for suggesting the overpowering light of the upper sky! The most interesting article to the American reader ought to be the first article in this number, A National Art Collection, by Leila Mechlin, with twelve illustrations from the works of the famous American landscape painters.

PRINTING ART for December presents a pretty index page with Christmas decoration. Skipping a couple of horrors and several pages of well arranged advertising matter, one comes upon a glowing piece of color called The Golden Hour, from a painting by W. C. Fitler. Charles Caffin writes on the influence of illustration on public taste, and J. M. Bowles on the decorative features of American magazines. Sunset at Jamaica Plain by J. H. Garo is well worth framing that its beauty may become a perpetual influence. This number contains several unusually clever designs from the holly motive.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

NOVEMBER CONTEST

First Prize, Book, Pyropen outfit, Badge with gold decoration

Anna Davis, VIII, 41 Winter St., Portland, Me.

Second Prize, a set of Perry Pictures, extra size, Badge with silver decoration.

Gladys M. Foster, VIII, 57 Patterson St., Augusta, Me.
*Astrid M. Gustafson, VIII, 48 Marshall St., Fitchburg, Mass.
Max Margolis, IX, Manville, R. I.
Marguerite Murphy, VIII, Domonican Academy, Fall River, Mass.
*Marie Rechcygl, VII, 728 N. 7th St., Manitowoc, Wis.

Third Prize, a set of Perry Pictures, regular size, and Badge.

————, VIII, Derby, Conn.
*Irene Berard, VI, 157 Rathbun St., Woonsocket, R. I.
Catherine Brixius, III, N. Manitowoc, Wis.
Anna Brown, VIII, No. 4 School, Wilmington, Del.
Frederick Elsaesser, VI, 66 Third St., Derby, Conn.
Eva Fusette, IV, 3 Center St., Woonsocket, R. I.
Delia Pariseau, IV, Ashland, Mass.
*Valedu Picard, VIII, Dominican Academy, 37 Park St., Fall River, Mass.
Lila Pilger, VII, 436 No. Main St., Manitowoc, Wis.
Otto Louis Zwecker, V, 134 Union St., S. Weymouth, Mass.

Fourth Prize, The Badge.

James Aitker, VIII, 20 Pearl St., Westerly, R. I.
Willard Alden, II, Rogers Annex, Fairhaven, Mass.
Helen Anderson, VII, 27 Academy Hill, Derby, Conn.
Dana Ballard, III, Longmeadow, Mass.
*Retta Barnett, VII, 98 Bellingham St., Woonsocket, R. I.
Alvina Barta, VII, 1008 Chicago St., Manitowoc, Wis.
Chester Bell, IX, No. Wilbraham, Mass.
Carroll Black, VII, East Side, Augusta, Me.
Willie Boutiller, V, 6 Summit St., Derby, Conn.

*A winner of honors in some previous contest.

*Dorothy Bradstreet, IV, Ashland, Mass.
*Marion Buck, VIII, 154 Marshall St., Fitchburg, Mass.
Samuel Cohen, VII, Phillips School, Boston, Mass.
Richard Dennman, VI, Greencastle, Ind.
William Franket, VIII, 16 Lafayette St., Derby, Conn.
Lora Germanson, VII, N. Manitowoc, Wis.
Virgie A. Godon, Hall's Free School, Beaver Dam, Va.
Pizy Gupin, VII, Gilbert St., Derby, Conn.
Edward Harris, VI, Ashland, Mass.
Nellie Hawley, VI, 132 Water St., Derby, Conn.
Mary Healy, V, 291 Union St., S. Weymouth, Mass.
Gladys Hearn, I, Rogers Annex, Fairhaven, Mass.
Allan Howe, VIII, Mattapoisett, Mass.
Willie Krainik, III, N. Manitowoc, Wis.
Beatrice Larson, VII, N. Manitowoc, Wis.
Hazel D. Laughton, VIII, 269 Danforth St., Portland, Me.
Winifred Lavanchard, III, Carthage, N. Y.
*John O'Neill, VI, 67 Emery St., Portland, Me.
*Reginald Oppy, VI, Quarry Hill School, Westerly, R. I.
Lorena Randall, III, Avondale School, Westerly, R. I.
*Marjory Ripley, VIII, 25 Howard St., Augusta, Me.
Violet Shuster, III, N. Manitowoc, Wis.
Agnes Silva, V, Center School, Provincetown, Mass.
Ella Sladky, VII, N. Manitowoc, Wis.
Ralph Webster, VIII, Carthage, N. Y.
*Denie Wickham, Hall's Free School, Beaver Dam, Va.
*Margaret Zoudlick, VI, Easthampton, Mass.

Honorable Mention

Charles Arnold, Woonsocket
Bessie Baker, Beaver Dam
Lucy Jean Baker, S. Weymouth
Dorothy Barber, Westerly
Wilfred C. Benjamin, S. Weymouth
Alphonse Bessette, Woonsocket
Malcolm Blackwell, Fairhaven
Hester Winifred Burns, S. Weymouth
Helen I. Casey, Hampden
Alida Choquette, Fall River
Effie Clifford, Ashland
DeWitt Coburn, Carthage
Levanie Couture, Fairhaven
Myra Cram, Augusta
Ruth Dearth, Ashland
Emory Delaney, Easthamptor

*A winner of honors in some previous contest.

James G. Duff, Derby
Alice Dugan, Woonsocket
Leo Dunn, Augusta
Walter Dziadik, Derby
Ruth Engles, Provincetown
Alice Fargo, Carthage
Orea Fontaine, Woonsocket
Oscar Fora, Westerly
*Daniel G. Fox, Boston
Walter S. Hall, Fitchburg
Louise E. Herron, Dubuque
Raphael Hill, Provincetown
Harold Hitchcock, N. Wilbraham
Rollin Hubbard, N. Manitowoc
Claude Hudson, Derby
Oscar Johnson, N. Manitowoc
Oliver Jewett, Derby
Emily Graff Jorgensen, Derby
Clarence Kimball, Augusta
Estella Kirker, Fall River
Libbie Kretche, Manitowoc
Beula Laughlin, Carthage
Jacob Litchman, Woonsocket
Bernice Lloyd, Easthampton
Lyle Luce, E. Longmeadow
Charles MacNear, Ashland
Martha Manor, Newcastle (?)
Melvin Marco, Augusta
Alice Marcoux, Woonsocket
Freda Marx, Wilmington
Harold P——, Longmeadow
Maria Picard, Fall River
Amy Piper, Portland
Amy Piper, Portland
May Richardson, Ashland
Jessie Ridge, Portland
Fay Robinson, N. Wilbraham
Ida Rosenblatt, Wilmington
Mike Saga, Newcastle (?)
Margaret Shehan, Fall River
Perry Snider, Greencastle
*Mary M. Soares, Fairhaven
Ella Stadler, N. Manitowoc
*Marguerite Stevens, Portland
Grace Strong, Easthampton
*Mabel Strong, Westerly
William Studley, Fairhaven
Anna Talbot, Fall River
Georgie Temple, Augusta
*William Vahlgren, Fitchburg
Helen Whitford, Westerly
Sara Wildman, Guilford

SPECIAL PRIZES

The Badge.

Ellsworth N. Dudley, Guilford, Conn.
*Helen Learoyd, 367 Maple St., Danvers, Mass.

Comparatively little work was submitted from November. The reason, stated over and over again in letters from teachers and supervisors, is to be found in the fact that the children so love their "special work" that they will not let it go. Let us make all our work "special." Non-applied art is pretty nearly useless art,—from the child's point of view. Is he right? Is he half right?

*A winner of honors .n some previous contest.

Complexity is the easily besetting sin in all place cards, postals, menus, programs, booklets, and all such things. A well-considered little is so much better than an ill-considered much. But then pruning is easier than forcing new growths. Let us do better with the next work.

Please remember the regulations:

Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:

These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

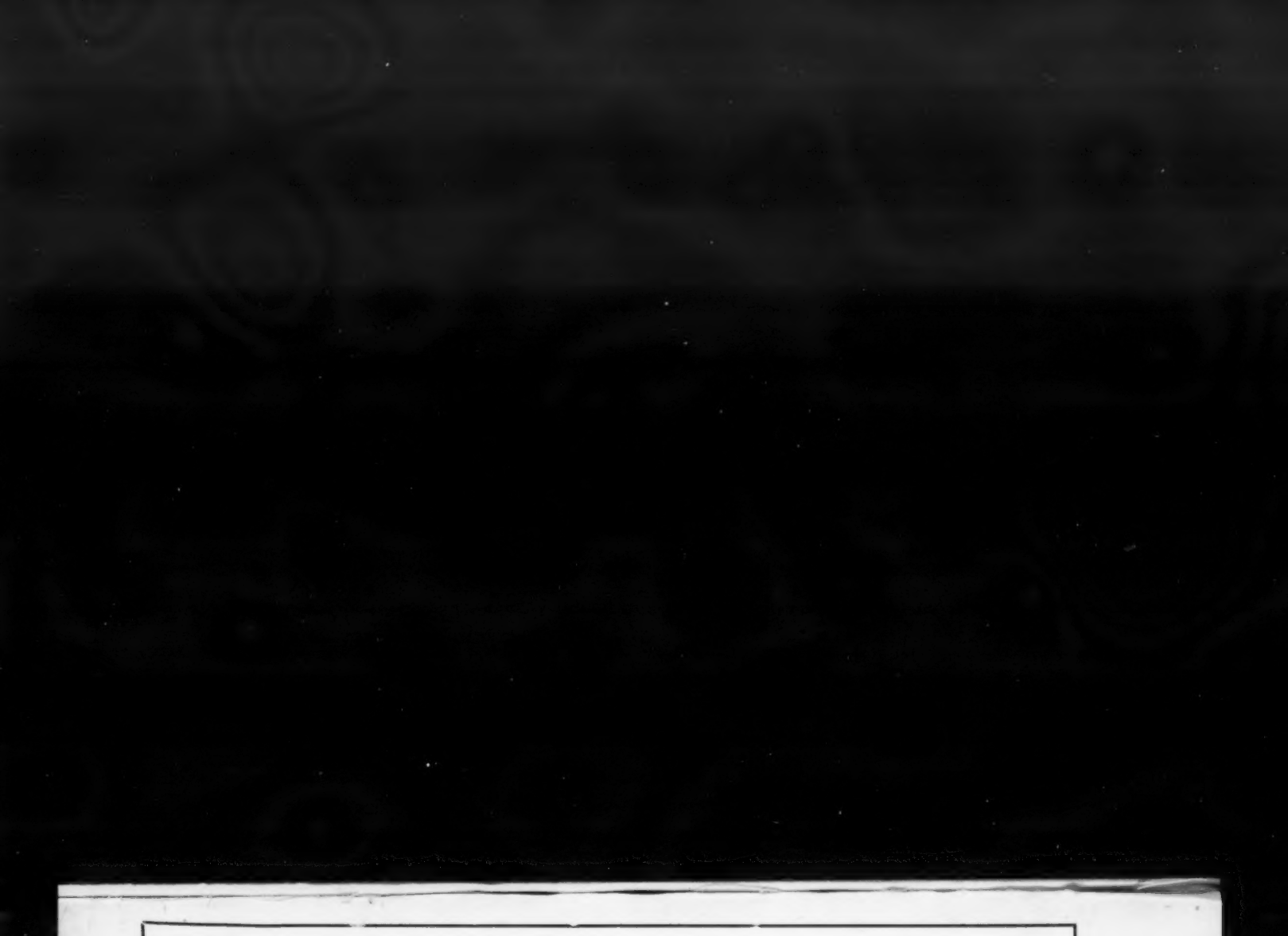
☞Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

☞The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.



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